Bonhams

The Complete Kelmscott Press Collection of Joseph Mark Van Horn

New York | December 17, 2024

To

Edward Burne-Jones

From

William Morris

April 5th 1896

The Complete Kelmscott Press Collection of Joseph Mark Van Horn

New York | Tuesday December 17, 2024 at 12pm

BONHAMS

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Lots 1 - 80

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Front Cover: lot 40
Inside Front Cover: lot 44
Inside Rear Cover: lot 25
Rear Cover: lot 61

PREVIEW

Saturday December 14, 12pm-5pm
Sunday December 15, 12pm-5pm
Monday December 16, 10am-5pm

And by appointment.

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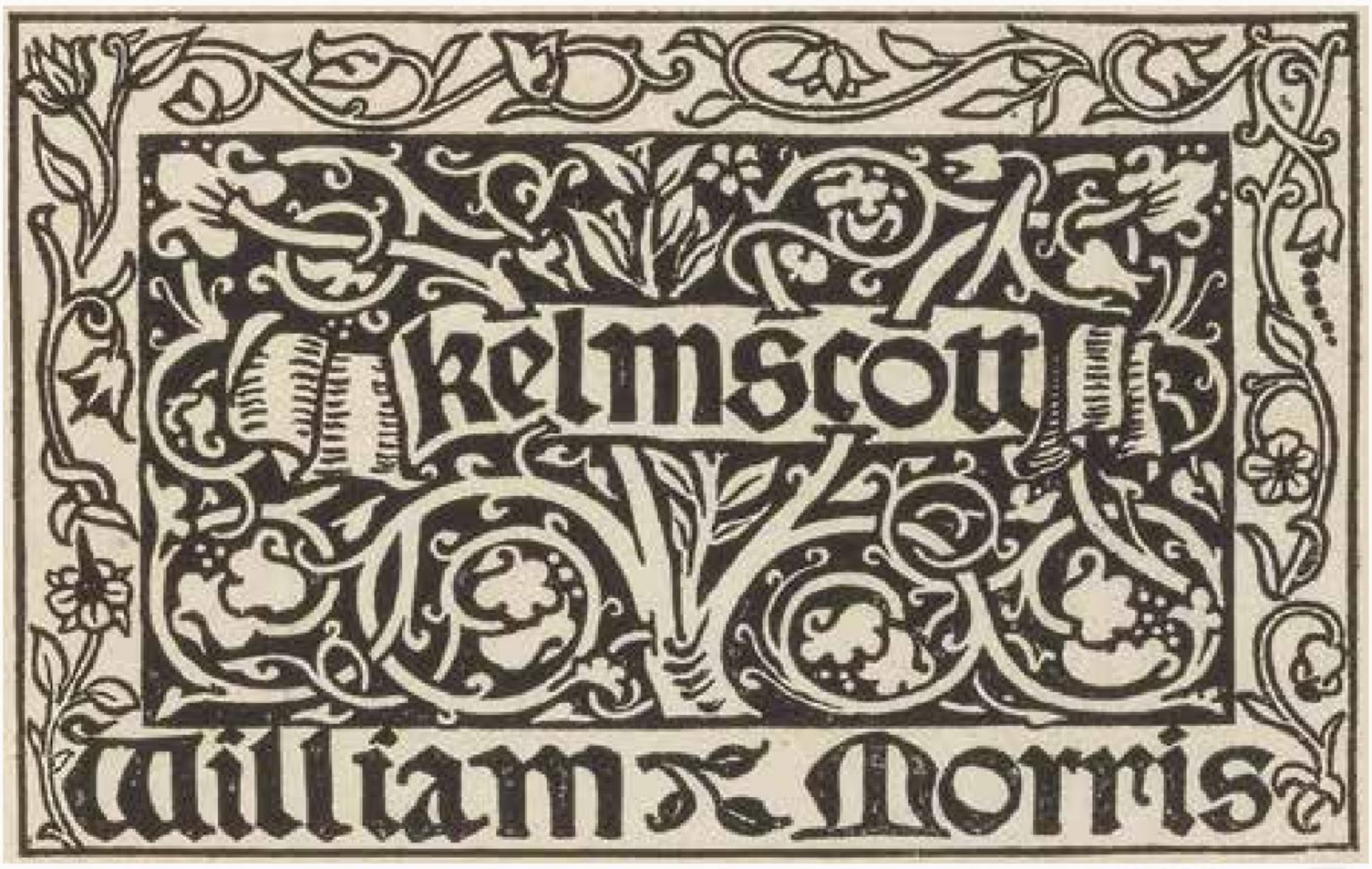
Introduction

Joseph Mark Van Horn (1932-1983) was an entrepreneur and inventor, described as “a remarkable man, self-made and self-educated.” An orphan, he went on to become an MIT educated engineer and computer scientist, holding numerous US and foreign patents. He was also a member of the Club of Odd Volumes, the Harvard Faculty Club, and the Grolier Club, and put together this remarkable and complete collection of William Morris and the Kelmscott Press, including related works to Morris and his vision. Van Horn bought mostly in the 1960s and 70s both at auction and from the respected book dealers of his day including Philip Duschnes and Goodspeed’s, with some receipts still extant, assembling this fantastic collection featuring numerous association copies presented by Morris to important contemporaries, such as Edward Burne-Jones, Sydney Cockerell, Rudyard Kipling, A.C. Swinburne, as well as copies on vellum of desirable Kelmscott titles, copies from famous collectors like Robert Hoe; Beverly Chew; and Mark Landsburgh, as well as copies of famous books that would influence Morris’s designs at the Kelmscott Press, such as Koberger’s Nuremberg Chronicle. Van Horn was described as having “the most remarkable taste in the arts,” and the condition of most of the works in the collection would support that assessment. Remarkably, when Van Horn passed away suddenly in 1983, the collection was inherited by his fiancée, Laura Carchia, who proceeded to store it away for the next 40 years until her own passing in 2023. For the first time since 1983, this wonderful, and complete, collection of William Morris and the Kelmscott Press, with related works, is reemerging like Rip Van Winkle and offered here at auction - representing an unheard of opportunity to acquire works not seen in the market for 50 years.



1
THE FIRST BOOK FROM THE KELMSCOTT PRESS.
MORRIS, WILLIAM. 1834-1896. *The Story of the Glittering Plain. Which Has Been Also Called the Land of Living Men or the Acre of the Undying.* Hammersmith: Kelmscott Press, 1891.
Small 4to, uncut. Printed in Golden type, first page with full woodcut page-border, 10-line and smaller initial capitals. Original stiff vellum, spine gilt-lettered, with leather ties, yapp edges.

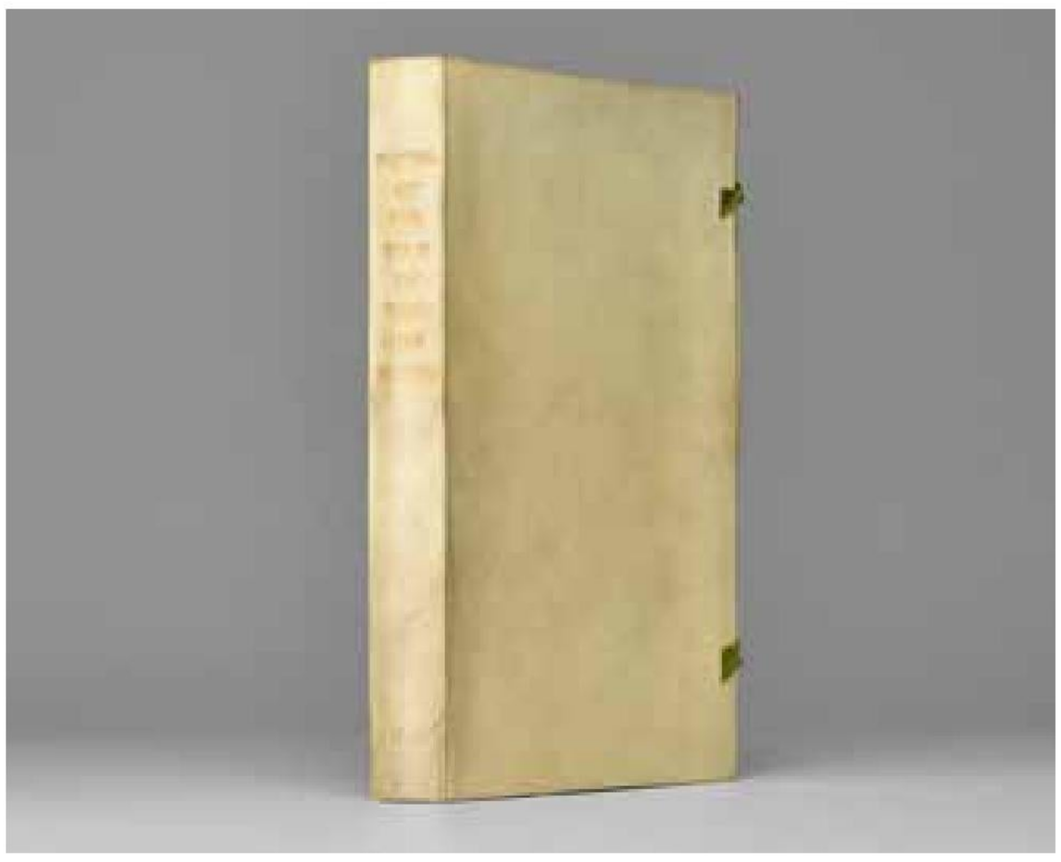
LIMITED EDITION, one of 200 copies of a total edition of 206. Originally intended to be illustrated by Walter Crane, "but, as Crane later recalled, 'he was so eager to get his first book out that he could not wait for the pictures, and so the *Glittering Plain* first appeared simply with his own initials and ornaments'...." Hence in 1894 Morris produced another edition of the book (see lot 25). Peterson A1.

$2,000 - 3,000

2
THE ROBERT HOE COPY.
MORRIS, WILLIAM. 1834-1896. *Poems by the Way.* Hammersmith: Kelmscott Press, 1891.
Small 4to, uncut and unopened. Printed in Golden type in black and red, first page of text with full woodcut border, numerous woodcut initials, printer's device at end of table of contents and on colophon leaf. Original stiff vellum, spine gilt lettered, silk ties, yapp edges. Some very minor darkening; morocco cylinder case, upper edge worn.
Provenance: Robert Hoe (morocco bookplate); purchased from Philip C. Duschnes.

LMITED EDITION, one of 300 copies of a total edition of 313. The first book to feature the famous Kelmscott printer's device. Peterson A2.

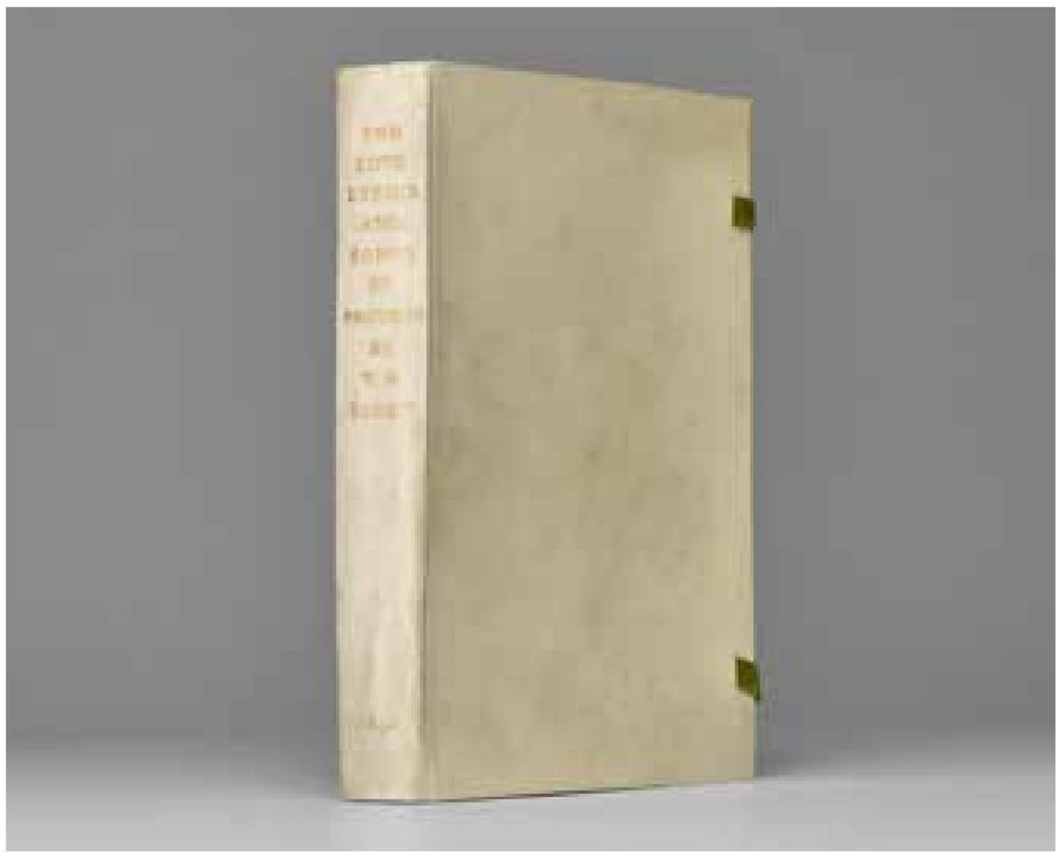
$2,000 - 3,000



3
BLUNT, WILFRID SCAWEN. 1840-1922.
The Love-Lyrics & Songs of Proteus by Wilfrid Scawen Blunt with the Love-Sonnets of Proteus by the Same Author Now Reprinted in Their Full Text with Many Sonnets Omitted from the Earlier Editions. Hammersmith: Kelmscott Press, 1892.
Small 4to, uncut. Printed in Golden type in black and red, 2 woodcut borders, numerous woodcut initials, printer's device on colophon page. Original stiff vellum, with silk ties, yapp edges.
Provenance: purchased from Philip C. Duschnes.

LIMITED EDITION, one of 300 copies. Peterson A3.

$1,500 - 2,500



4
A MANIFESTO FOR THE ARTS AND CRAFTS MOVEMENT.
RUSKIN, JOHN. 1819-1900. *The Nature of Gothic: A Chapter of the Stones of Venice. With a preface by William Morris.* Hammersmith: Kelmscott Press, 1892.
Small 4to, uncut. Printed in Golden type, first page of text with full woodcut border, numerous woodcut initials, printer's device at end of preface and on colophon page. Original stiff vellum, spine gilt lettered, remnants of silk ties. Some minor darkening.
Provenance: O. St. J. Alexander (bookplate).

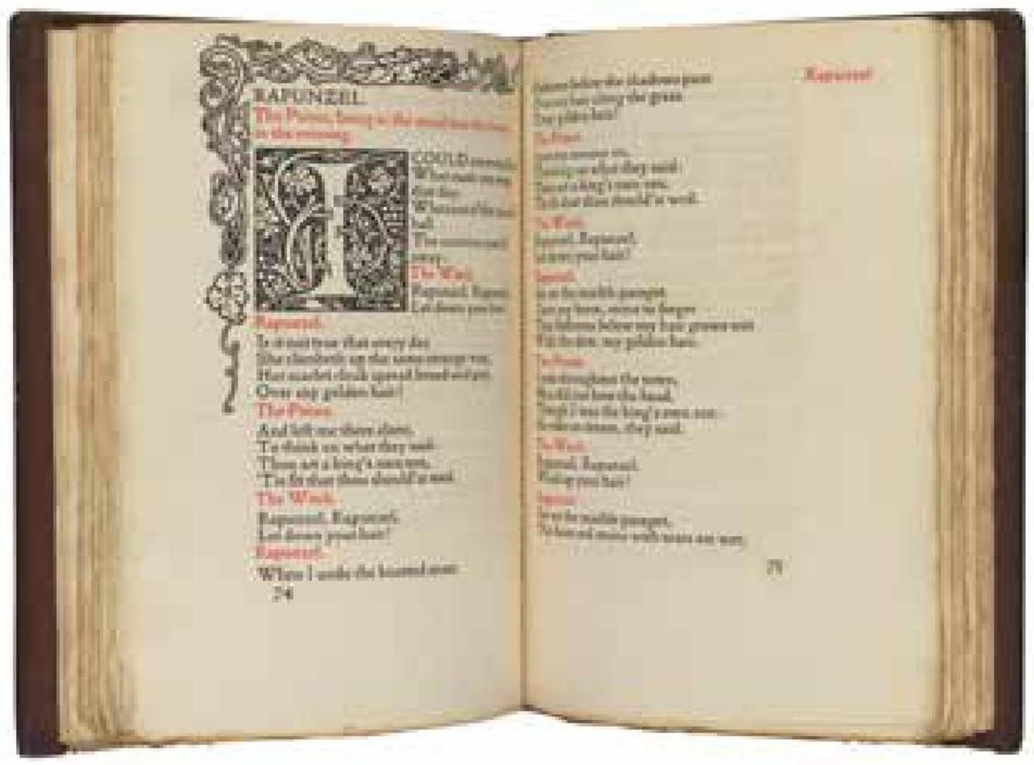
LIMITED EDITION, one of 500 copies. Ruskin's essay appeared as the second chapter of *The Stones of Venice* and served as a profound inspiration for William Morris. As Morris notes in his preface, "To my mind and I believe to some others it is one of the most important things written by the author and in future days will be considered as one of the very few necessary and inevitable utterances of the century." Peterson A4.

$1,000 - 1,500

5
PRESENTATION FROM SYDNEY COCKERELL.
MORRIS, WILLIAM. 1834-1896. *The Defence of Guenevere and Other Poems.* Hammersmith: Kelmscott Press, 1891.
Small 4to uncut. Printed in Golden type in black and red, two pages of text with full woodcut page-borders, numerous 10-line and small initial capitals. Original holland-backed boards. Corners and spine ends slightly bumped.
Provenance: Sir Sydney Cockerell (1867-1962), inscribed to: Elizabeth Gibson (1869-1931) author, poet (bookplate); John Hadmar Sticht (his sale Parke-Bernet, New York, 13 January 1970, lot 136); purchased from Philip Duschnes.

LMITED EDITION, PRESENTATION COPY: inscribed by Cockerell to "suffragist, socialist, and freethinker" Elizabeth Gibson Cheyne, one of 300 copies of a total edition of 310. Additionally, *SIGNATURE OF WILLIAM MORRIS* pasted inside back cover. Cheyne was a prolific poet and activist — her correspondence with Cockerell is held at the British Library. Peterson A5.

$2,000 - 3,000



6
MORRIS, WILLIAM. 1834-1896.
The Defence of Guenevere and Other Poems. Hammersmith: Kelmscott Press, 1891.
Small 4to uncut. Printed in Golden type in black and red, two pages of text with full woodcut page-borders, numerous 10-line and small initial capitals. Early 20th-century blindstamped morocco, lower turn-in stamp signed and dated "HCF 1916." Rubbing to edges and spine ends.

LMITED EDITION, one of 300 copies of a total edition of 310. Peterson A5.

$800 - 1,200

7
THE FIRST BURNE-JONES CONTRIBUTION TO THE KELMSCOTT PRESS.
MORRIS, WILLIAM. 1834-1896. *A Dream of John Ball and a King's Lesson.* Hammersmith: Kelmscott Press, 1892.
Small 4to, uncut. Printed in Golden type in black and red, wood-engraved frontispiece after Edward Burne-Jones, ornamental borders and initials. Original limp vellum, gilt lettered spine, silk ties; cloth slipcase.
Provenance: John T. Bottomley, Boston (ownership inscription on front free endpaper).

LIMITED EDITION, one of 300 copies of a total edition of 311. The first Kelmscott Press book with an illustration by Edward Burne-Jones. Peterson A6.

$2,000 - 3,000

8
INSCRIBED BY WILLIAM MORRIS TO EDWARD BURNE-JONES.
VORAGINE, JACOBUS DE. C. 1230-1298. *The Golden Legend.* Translated by William Caxton. Edited by F.S. Ellis. Hammersmith: Kelmscott Press, 1892.
3 volumes, large 4to, uncut. Printed in Golden type, woodcut title-page and facing page with full woodcut page-border, 2 full-page woodcuts designed by Sir Edward Burne-Jones (1833-1898), numerous 10-line and smaller initial capitals. Original holland-backed boards with spine labels; splits and minor chipping to paper labels, backstrips darkened.
Provenance: William Morris (presentation inscription "To Edward Burne-Jones from W.M. Oct 5, 1892"); Edward Burne-Jones (inscription and bookplate).

IMPORTANT ASSOCIATION COPY, LIMITED EDITION, one of 500 sets, inscribed to his friend and collaborator Edward Burne-Jones. William Morris and Edward Burne-Jones met in 1853 at Exeter College in Oxford University as divinity students. They eventually abandoned their divinity studies to follow their interests in art and medieval literature and become artists in the circle of Dante Gabriel Rossetti and the Pre-Raphaelite Brotherhood. Edward Burne-Jones illustrated numerous Kelmscott Press books, culminating finally in the famed Kelmscott Chaucer, which he illustrated over the course of four years.

William Morris was inspired to print *The Golden Legend* after acquiring the 1527 Wynkyn de Worde's printing of the Caxton edition in 1890. It was intended to be the first Kelmscott Press title, but a number of problems delayed the release. With the inserted note by William Morris: "If this book be bound the edges of the leaves should only be trimmed not cut. In no case should the book be pressed, as that would destroy the impression of the type and thus injure the appearance of the printing." Peterson A7.

$10,000 - 15,000

9
FIRST APPEARANCE OF MORRIS'S TROY AND CHAUCER TYPES.
LEFEVRE, RAOUL. FL 1460. *The Recuyell of the Historyes of Troye.* Translated by William Caxton, edited by H. Halliday Sparling. Hammersmith: Kelmscott Press, 1892.
3 volumes in 2, 4to uncut and unopened. Printed in Troy type, the table of chapters and glossary in Chaucer type, printed in black and red, woodcut title-page and facing page with full woodcut page-border, numerous partial page-borders, and 8-line and smaller initial capitals, printer's device at end of volume 2. Original limp vellum, spines gilt-lettered, yapp edges, silk ties.
Provenance: purchased from Philip C. Duschnes.

LIMITED EDITION, one of 300 copies of a total edition of 305. The first Kelmscott Press book printed with William Morris's new Troy and Chaucer types, based on Wynkyn de Worde's printing of the Caxton edition. "...The book will be ornamented very richly with woodcut ornaments entirely designed by myself; no labour or expense will be spared on them and there will be much variety in them. The semi-Gothic type designed by me, (with special regard to legibility) will appear in this book for the first time" (memorandum to Quaritch quoted by Peterson). Peterson A8.

$3,000 - 5,000

10
MACKAIL, JOHN WILLIAM. 1859-1945.
Biblia Innocentium. Being the Story of God's Chosen People Before the Coming of Our Lord Jesus Christ Upon Earth, Written Anew for Children. Hammersmith: Kelmscott Press, 1892.
8vo, uncut. Printed in Golden type, first text page with full woodcut page-border, numerous 6-line initial capitals. Original stiff vellum, spine gilt-lettered, silk ties. Some minor spotting to sides.
Provenance: Henry Martin Gibbs (1850-1928) High Sheriff of Somerset (bookplate and gilt stamp of family Crest: An arm in armor embowed holding a battle-axe on both covers).

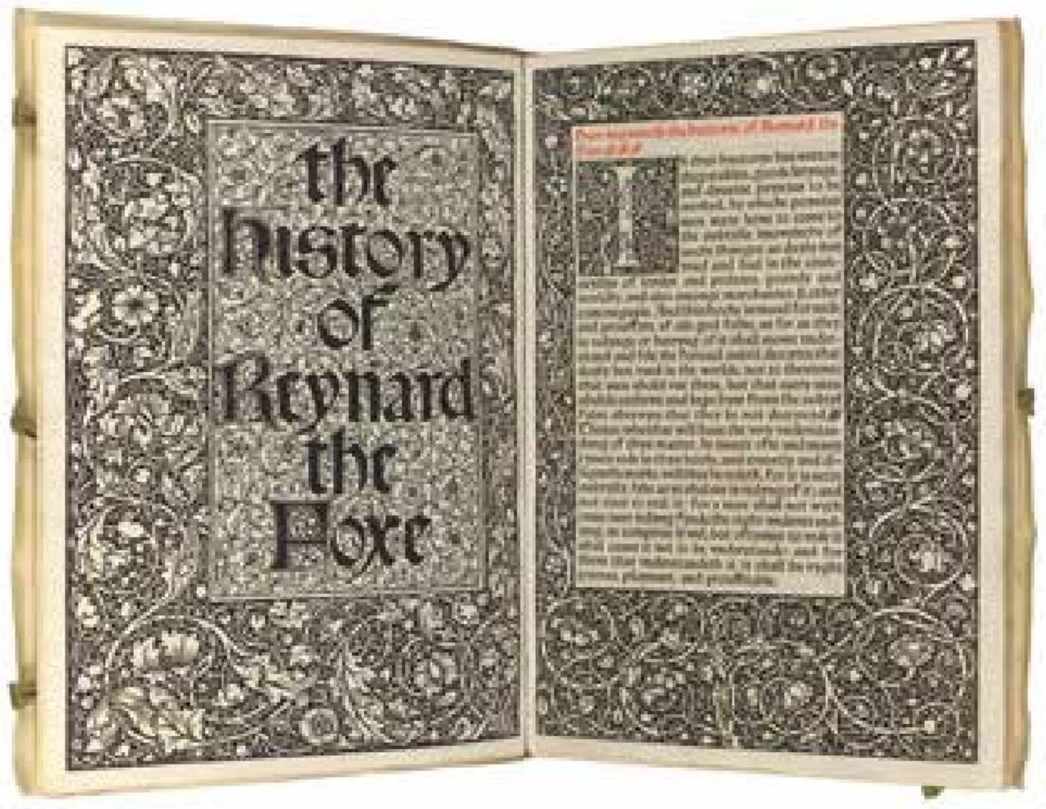
LIMITED EDITION, one of 200 copies. The first Kelmscott Press book printed in octavo. Peterson A9.

$1,500 - 2,500

11
CAXTON, WILLIAM. C. 1422-1491.
The History of Reynard the Foxe. Hammersmith: Kelmscott Press, December 1892.
4to, uncut. Printed in in Troy type (Glossary in Chaucer type) in black and red. Woodcut additional title, facing page with full woodcut page-border, numerous 8-line and smaller initials and partial borders. Original limp vellum, spine gilt-lettered, silk ties. Some very minor staining, light darkening to spine. Some light staining to endpapers.

LIMITED EDITION, one of 300 copies of a total edition of 310. Printed by William Morris and sold by Bernard Quaritch. Morris wrote in Quaritch's catalogue: "This translation of Caxton is one of the very best of his works as to style; and being translated from a kindred tongue is delightful as to mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous Beast Epic" (quoted in Peterson). "...one of Morris' finest designed titles" (Forman, *Books of William Morris*, p 146). Peterson A10.

$4,000 - 6,000



12
SHAKESPEARE, WILLIAM. 1564-1616.
The Poems of William Shakespeare. Hammersmith: Kelmscott Press, 1893.
8vo, uncut. Printed in Golden type in red and black, with decorative woodcut borders and initials. Original limp vellum, silk ties, spine lettered in gilt; quarter morocco slipcase.

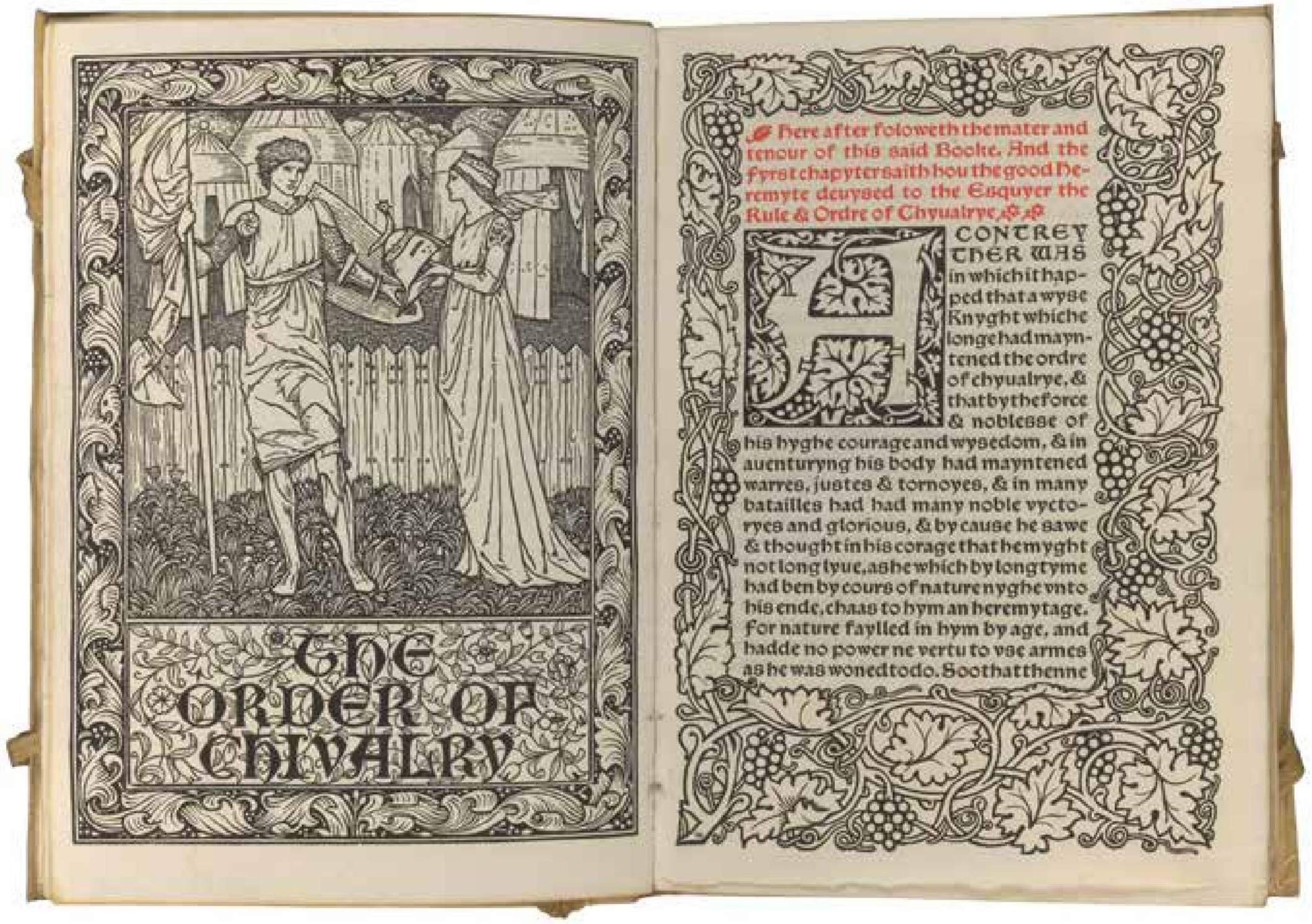
LIMITED EDITION, one of 500 copies of a total edition of 510. "After a lapse of about 300 years Shakespeare's Poems are in this edition printed with the original spelling" (Ellis, Foreword). Peterson A11.

$3,000 - 5,000

13
MORRIS, WILLIAM. 1834-1896.
News from Nowhere: Or, an Epoch of Rest, being Some Chapters from a Utopian Romance. Hammersmith: Kelmscott Press, 1892 [but 1893].
8vo. Printed in Golden type in black and red. Woodcut frontispiece of Kelmscott House by C.M. Gere (1869-1957), the facing page within a woodcut border, numerous 10-line and smaller initial capitals. Original limp vellum, spine gilt-lettered, 2 (of 4) silk ties. Minor warping and a few creases.
Provenance: Charles B Foote (1837-1900); William Malcolm Bullivant (1852-1939).

LIMITED EDITION, one of 300 copies of a total edition of 310. Morris wrote his famous utopian novel in 1890. The text was completed in late 1892, but was put aside until the beautiful frontispiece design of the Kelmscott House was completed. Peterson A12.

$3,000 - 5,000



14

INSCRIBED BY WILLIAM MORRIS TO EDWARD BURNE-JONES.

LULL, RAMON. 1232-1316. *The Order of Chivalry.* Translated by William Caxton, edited by F.S.Ellis and *L'Ordene de Chevalerie,* translated by William Morris. Hammersmith: Kelmscott Press, 1893. 2 works in one volume, small 4to. Printed in Chaucer type in red and black, woodcut frontispiece designed by Edward Burne-Jones, borders and initials by William Morris. Original limp vellum, silk ties, yapp edges, spine titled in gilt, uncut. Slight toning (hair side). *Provenance*: William Morris presentation inscription: "To Edward Burne-Jones from William Morris April 9th, 1893"; Edward Burne-Jones (inscription and bookplate).

IMPORTANT ASSOCIATION COPY, LIMITED EDITION, one of 225 copies of a total edition of 235. Inscribed to his friend and collaborator Edward Burne-Jones, who provided the frontis illustration. William Morris and Edward Burne-Jones met in 1853 at Exeter College in Oxford University as divinity students. They eventually abandoned their divinity studies to follow their interests in art and medieval literature and become artists in the circle of Dante Gabriel Rossetti and the Pre-Raphaelite Brotherhood. Edward Burne-Jones illustrated numerous Kelmscott Press books. The first Kelmscott book printed in Chaucer type. "Saw the sheets of Caxton's *Order of Chivalry* the printing of which is just complete. It is the prettiest book yet done" (Sydney Cockerell's diary for 12th November 1892, see Peterson). Peterson A13.

$10,000 - 15,000

15
CAVENDISH, GEORGE. 1497-1562.
The Life of Thomas Wolsey, Cardinal. Hammersmith: The Kelmscott Press, 1893.
8vo. Printed Golden type in red and black, woodcut borders and initials by William Morris. Original limp vellum, gilt lettered spine, yapp edges, 3 (of 4) silk ties.

LIMITED EDITION, one of 250 copies of a total edition of 256. Peterson A14.

$1,500 - 2,500

16
FIRST BOOK PUBLISHED AND SOLD AT THE KELMSCOTT PRESS.
GUILELMUS. Archbishop of Tyre. C. 1130-1186. *The History of Godefroy of Boloyne and of the conquest of Iherusalem.* [Reprinted from Caxtons edition of 1481, edited by H. Halliday Sparling.] Hammersmith: The Kelmscott Press, 1893.
4to, uncut. Printed in Troy type (list of chapter headings and glossary in Chaucer type) in red and black, woodcut title-page, facing page with full woodcut page-border, numerous three-quarter, text height and smaller woodcut page-borders, 8-line and smaller white-on-black woodcut initial capitals, woodcut printer's device. Original limp vellum, silk ties, yapp edges, spine titled in gilt; cloth slipcase. Slight toning (hair side).

LIMITED EDITION, one of 300 copies of a total edition of 306. "This was the fifth and last of the Caxton reprints, with many new ornaments and initials and a new printer's mark... it was the first book published and sold at the Kelmscott Press." Quaritch, who had been handling the press's publishing, was not pleased, writing to his son, "Mr. W. Morris wishes to have all the profits of the Kelmscott press; he will retail himself the Godfrey of Bouloyne - he will be a loser by it, but it will be a nuisance on account of the Chaucer." Cockerell 15; Peterson A15.

$2,000 - 3,000

17
MORE, THOMAS. 1478-1535.
Utopia. Translated by Ralph Robinson, with a Foreword by William Morris. Edited by F.S. Ellis. Hammersmith: Kelmscott Press, 1893.
8vo, uncut and unopened. Chaucer and Troy types, printed in red and black, 2 full-page woodcut borders, initials by William Morris. Original limp vellum, yapp edges, spine lettered in gilt, 3 (of 4) silk ties. One tie missing, slight warping, light darkening and small reddish stain to upper cover and head of spine.
Provenance: purchased from Philip C. Duschnes.

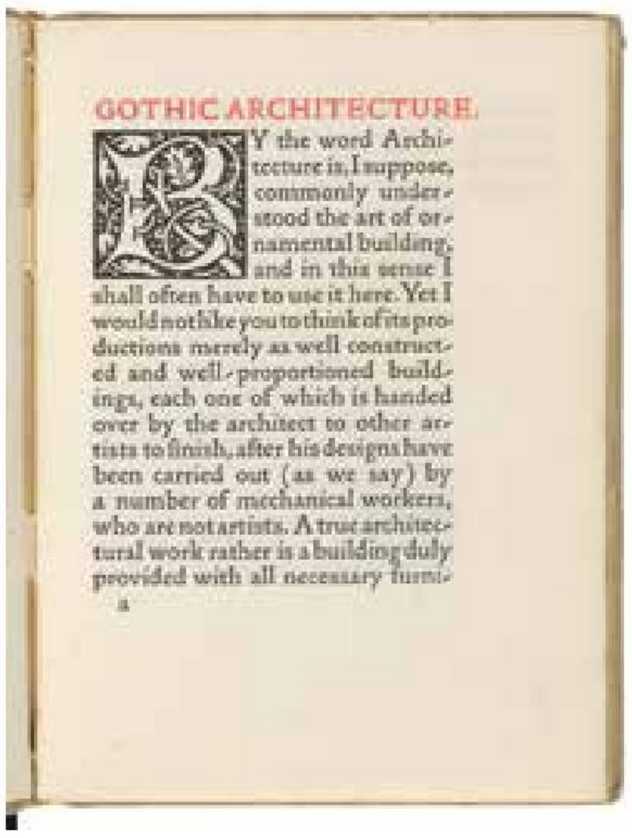
LIMITED EDITION, one of 300 copies of a total edition of 308. Morris believed that Utopia belonged in every Socialist's library. 40 copies of this edition were "ordered in advance by an Eton master, with the intention of distributing them as prizes among the boys of the college, but when the work appeared with a compromisingly Socialistic introduction by Morris, the order, from motives of prudence, had to be cancelled." Peterson A16.

$2,000 - 3,000

18
TENNYSON, ALFRED, LORD. 1809-1892.
Maud. A Monodrama. Hammersmith: Kelmscott Press, 1893.
8vo. Printed in red and black, title and first leaf with full woodcut borders, woodcut initials and decorations designed by William Morris. Original limp vellum, yapp edges, spine lettered in gilt, silk ties; original green card slipcase with gilt lettering. Some minor staining, splitting and chipping to slipcase.

LIMITED EDITION, one of 500 copies of a total edition of 505. Peterson A17.

$1,000 - 1,500


GOTHIC ARCHITECTURE.

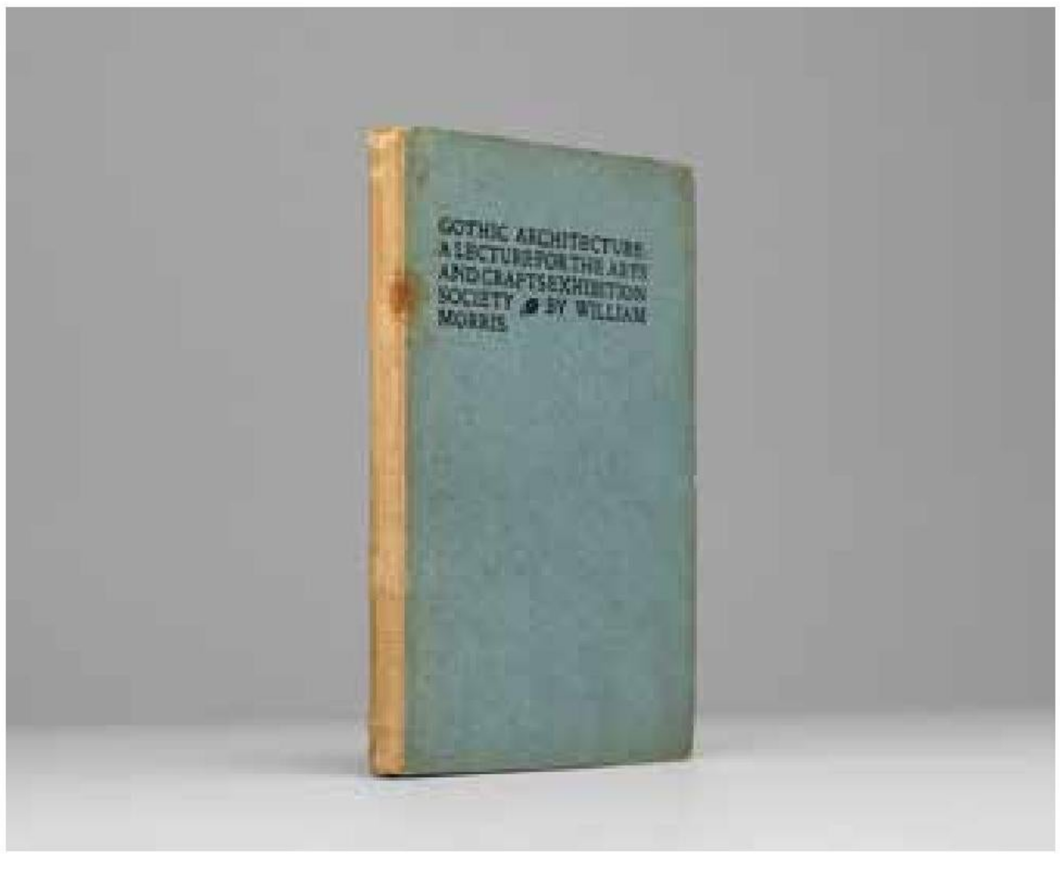
BY the word Architecture is, I suppose, commonly understood the art of ornamental building, and in this sense I shall often have to use it here. Yet I would not like you to think of its productions merely as well constructed and well-proportioned buildings, each one of which is handed over by the architect to other artists to finish, after his designs have been carried out (as we say) by a number of mechanical workers, who are not artists. A true architectural work rather is a building duly provided with all necessary furni-

a

19
MORRIS, WILLIAM. 1834-1896.
Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society. Hammersmith: Kelmscott Press, 1893.
Large 16mo, uncut and unopened. Printed in red and black. Original linen-backed printed boards, some minor wear.

FIRST EDITION, first issue, with uncorrected “Van Eyk” typo on page 45 (line one). Peterson A18.

$600 - 900



20
MORRIS, WILLIAM. 1834-1896.
Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society. Hammersmith: Kelmscott Press, 1893.
Large 16mo, uncut, unopened. Printed in red and black.
Original holland-backed boards, small stain to spine and upper cover, some light rubbing and staining.

FIRST EDITION, later issue correcting the errors on pp 41 “guilds” and 45 “Van Eyck.” Peterson A18.

$300 - 500

21
MEINHOLD, WILLIAM. 1797-1851.
Sidonia the Sorceress. Translated by Francesca Speranza, Lady Wilde. Hammersmith: Kelmscott Press, 1893.
Large 4to, uncut. Printed in red and black in Golden type. Full woodcut page-border, numerous 10-line and smaller woodcut initials. Original limp vellum, yapp edges, spine gilt-lettered, silk ties. Some warping, remnants of ties.
Provenance: purchased from Philip C. Duschnes.

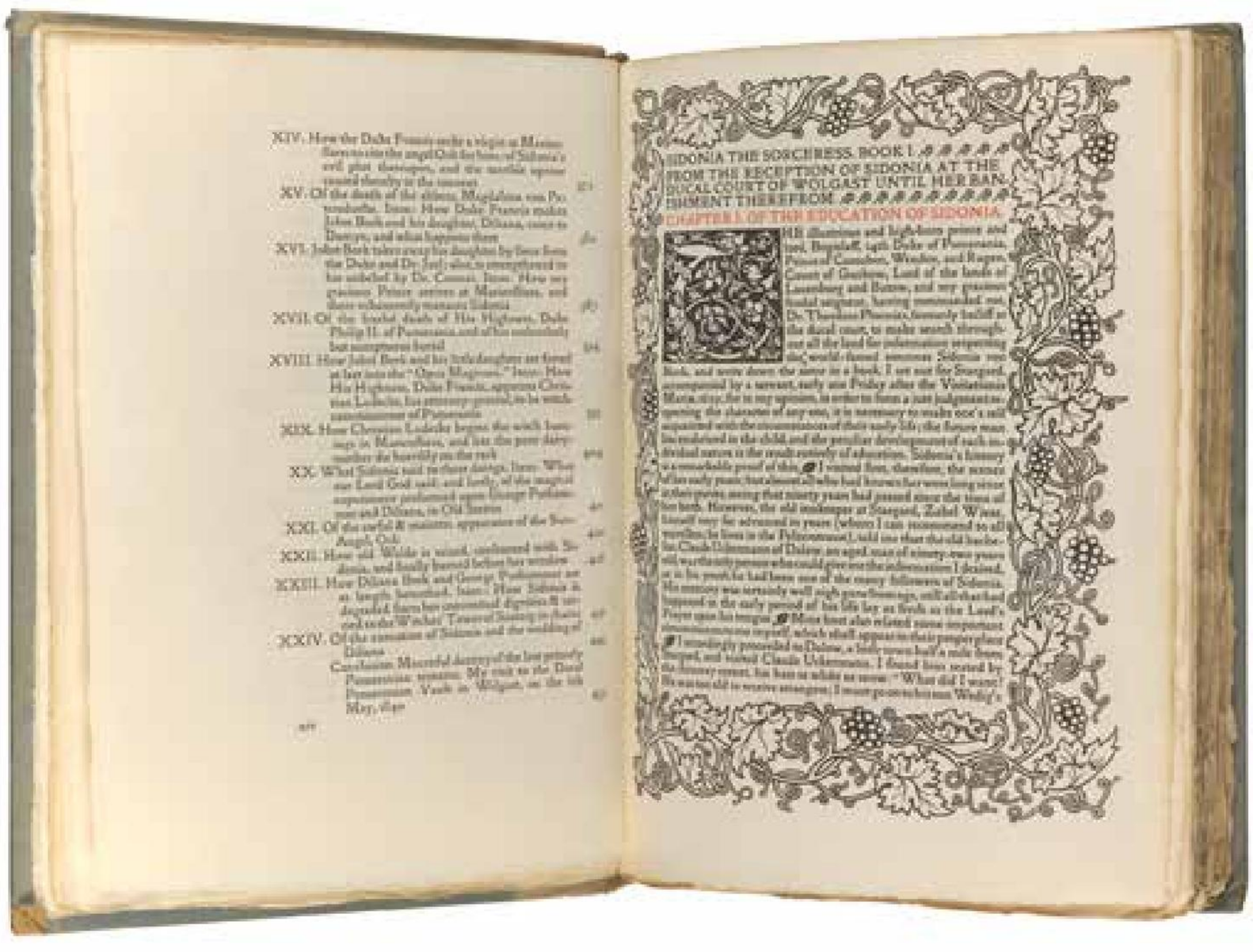
LIMITED EDITION, one of 300 copies of a total edition of 310. Translated by Jane Wilde (1821-1896), Oscar Wilde's mother. Most copies were bound in limp vellum, with a few in holland-backed boards (See following lot). Peterson A19.

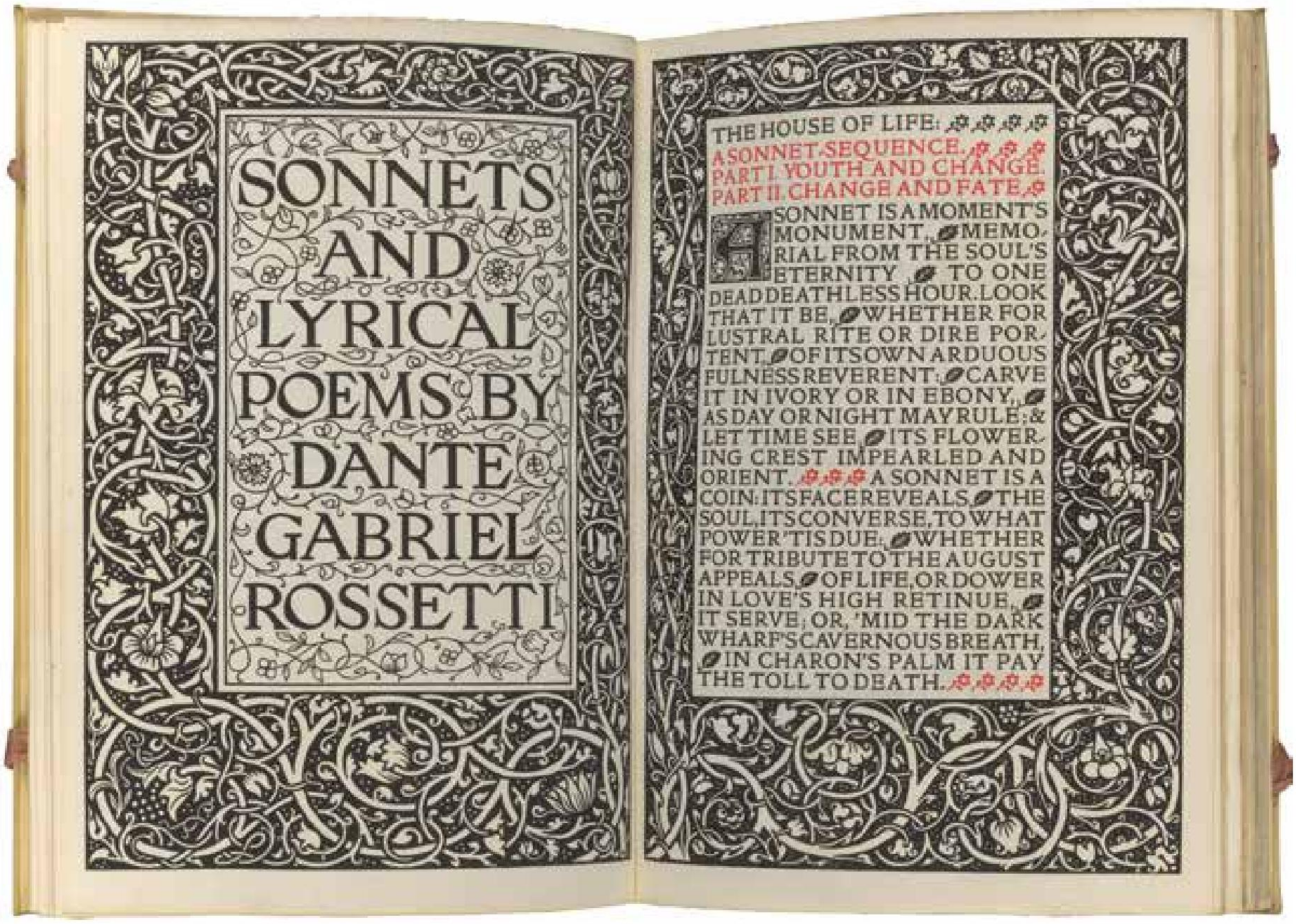
$3,000 - 4,000

22
MEINHOLD, WILLIAM. 1797-1851.
Sidonia the Sorceress. Translated by Francesca Speranza, Lady Wilde. Hammersmith: Kelmscott Press, 1893.
Large 4to, uncut. Printed in red and black in Golden type. Full woodcut page-border, numerous 10-line and smaller woodcut initials. Original holland-backed boards, printed spine label. Some wear to spine with minor chipping to label, light rubbing and darkening to edges.
Provenance: Mrs. William Morris (printed Kelmscott Press label on front pastedown: "Given by Mrs William Morris in Memory of Her Husband 1897").

LIMITED EDITION, one of 300 copies of a total edition of 310. Translated by Jane Wilde (1821-1896), Oscar Wilde's mother. Most copies were bound in original limp vellum but Peterson notes that "Cockerell instructed Leighton to bind thirty copies in 'half holland uniform with the Golden Legend' and these were later donated to British and American libraries". Peterson A19.

$1,500 - 2,500





23

INSCRIBED BY WILLIAM MORRIS TO EDWARD BURNE-JONES.

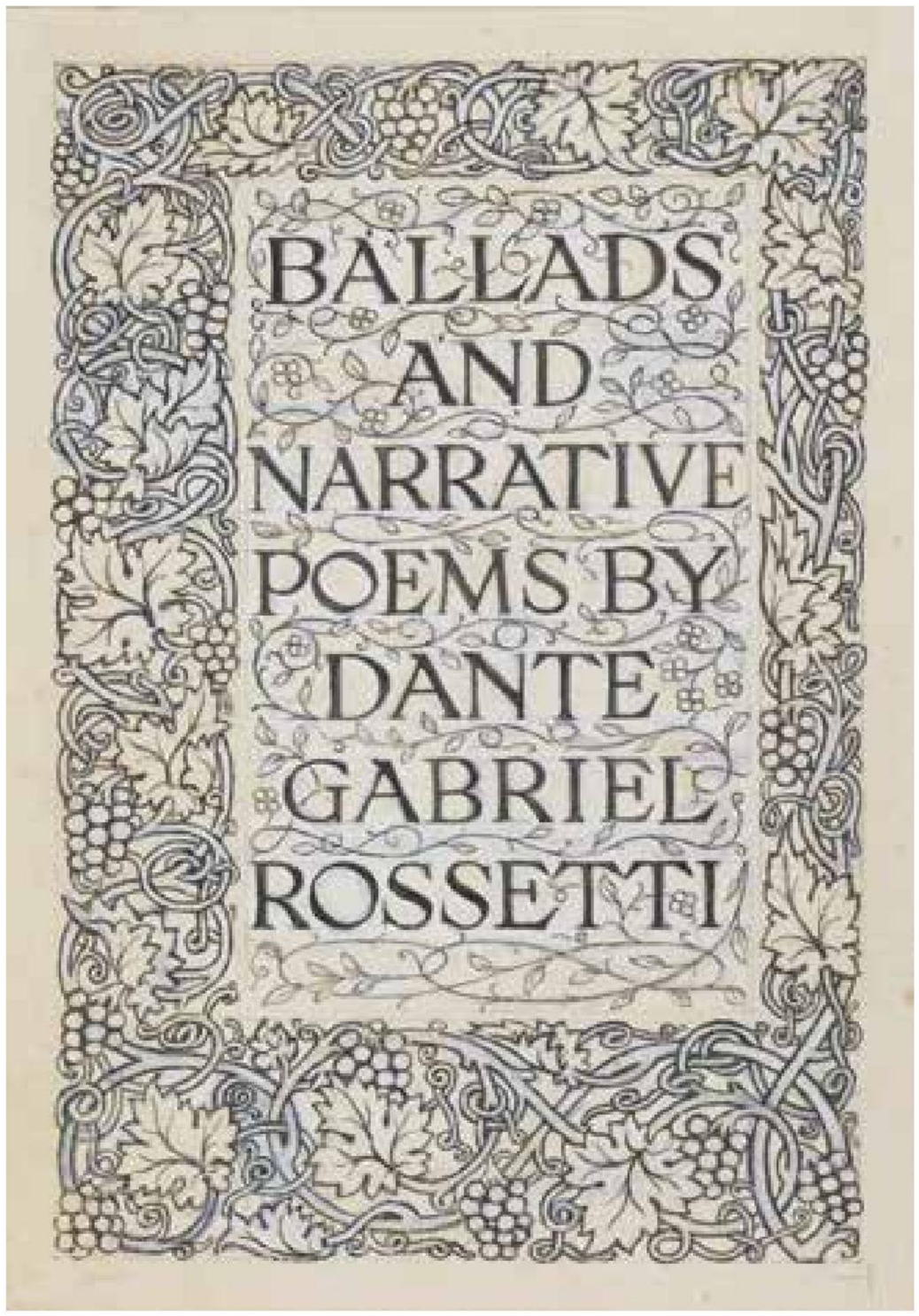
ROSSETTI, DANTE GABRIEL. 1828-1882. *Sonnets and Lyrical Poems.* Hammersmith: Kelmscott Press, 1894.

8vo, uncut. Printed in red and black in Golden type, woodcut page-border, numerous 10-line and smaller woodcut initials. Original limp vellum, yapp edges, spine gilt-lettered, silk ties. Slight warping and minor darkening.

Provenance: William Morris presentation inscription: "To E. B.-J. from WM May 6th, 1894": Edward Burne-Jones (inscription and bookplate); The Library of a Chicago Collector (his sale, Anderson Galleries, New York, 1 April, 1931 lot 123); Lynval Davidson (calligraphic name on vellum strip tripped in at beginning, his sale Parke-Bernet 18 February 1969, lot 138).

IMPORTANT ASSOCIATION COPY, LIMITED EDITION, one of 310 copies of a total edition of 316, inscribed by WILLIAM MORRIS to his friend and collaborator Edward Burne-Jones. William Morris and Edward Burne-Jones met in 1853 at Exeter College in Oxford University as divinity students. They eventually abandoned their divinity studies to follow their interests in art and medieval literature and become artists under the mentorship of Dante Gabriel Rossetti. A wonderful association bringing together all three artists. Peterson A20a.

$8,000 - 12,000



24
ROSSETTI, DANTE GABRIEL. 1828-1882.
Ballads and Narrative Poems. Hammersmith: Kelmscott Press, 1893. 8vo, uncut. Printed in red and black in Golden type, woodcut page-border, numerous 10-line and smaller woodcut initials. Original limp vellum, spine gilt-lettered, one silk tie (others laid in). Slight warping, minor discoloration.
Provenance: George Allison Armour (1855-1936) Princeton bibliophile (bookplate); Dr. Lynval E. Davidson (his sale Parke-Bernet, 18 February 1969, lot 138).

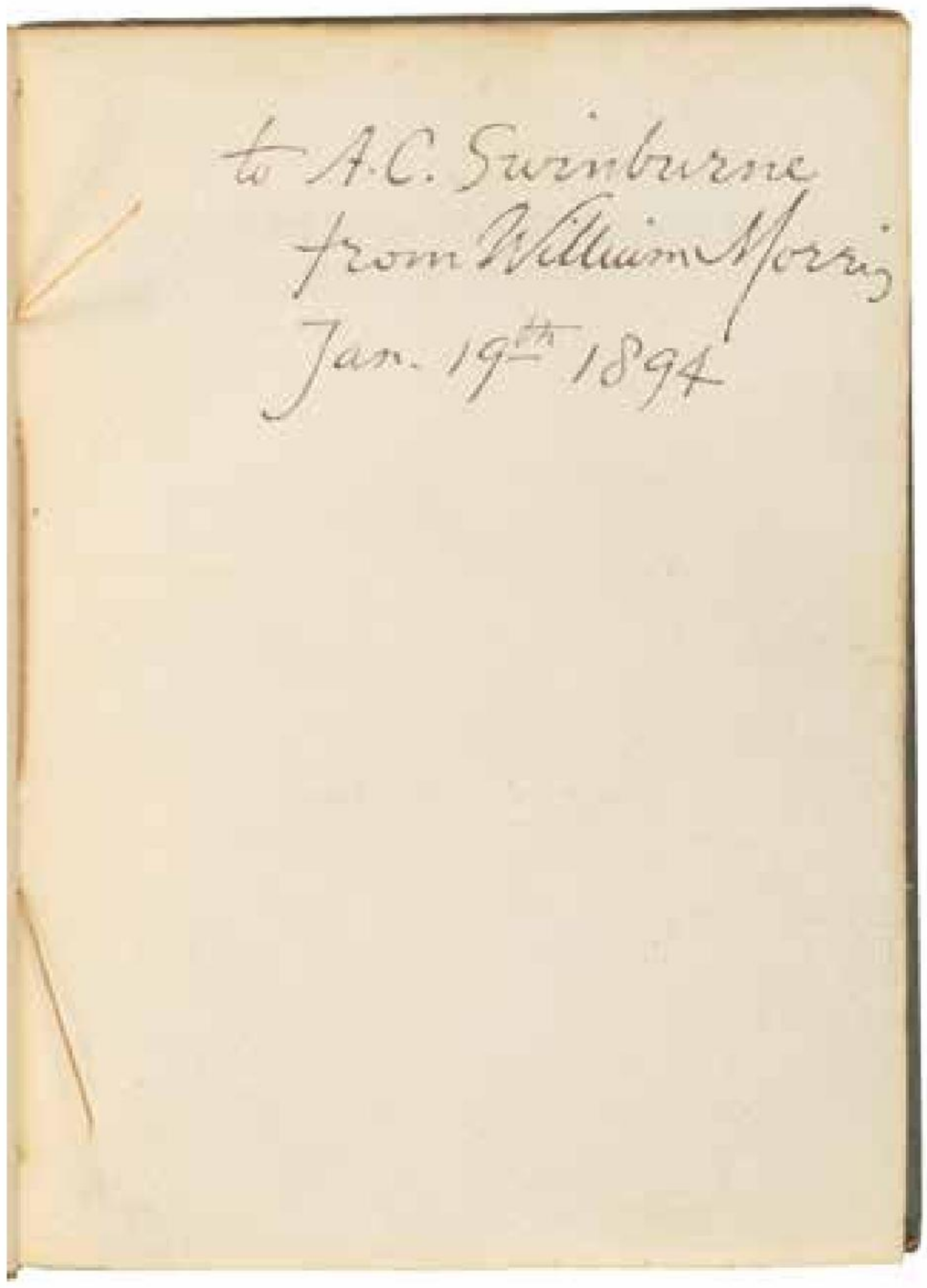
LIMITED EDITION, one of 310 copies of a total edition of 316. Peterson A20.

$1,000 - 1,500

25
MORRIS'S ORIGINAL DESIGN FOR THE TITLE-PAGE OF DANTE GABRIEL ROSSETTI.
Ballads and Narrative Poems. [Hammersmith: Kelmscott Press, c. 1893.]
202 x 141 mm. Ink, pencil and Chinese white on thick paper, a decorative woodcut border design of intertwined grape leaves, stems, and grapes, surrounding the title embellished with a floral design.
Provenance: purchased from Monk Bretton Books (no date on invoice).

A rare and beautiful example of an original title-page design by William Morris. The size of the type he used at his press were restricted to those suitable for text composition. They were not large enough for the lines on the title pages. William Morris produced the title page designs in which he combined his talents as a decorator with his gift for designing large letter forms. See Peterson A20.

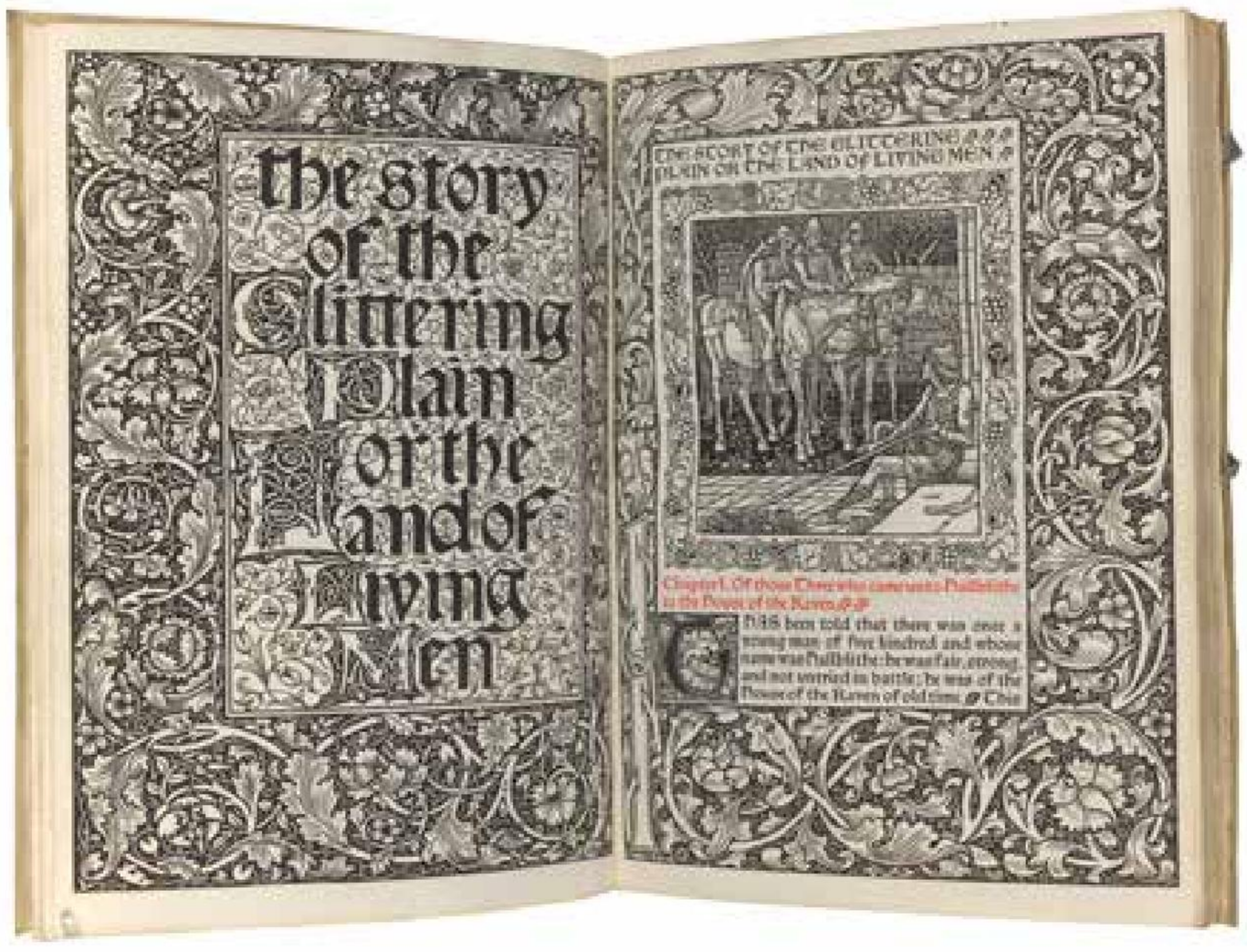
$6,000 - 9,000



26
INSCRIBED BY WILLIAM MORRIS TO SWINBURNE.
MORRIS, WILLIAM, translator. *Tale of King Florus and the Fair Jehane.* Translated from the French of the 13th Century. Hammersmith: Kelmscott Press, 1893.
12mo, uncut. Printed in red and black in Chaucer type, wood-engraved title, borders and initials. Original holland-backed boards; backstrips worn, darkening to spine and edges.
Provenance: William Morris, presentation inscription to: Algernon Charles Swinburne ("to A.C. Swinburne, from William Morris, Jan. 19th 1894"); Algernon Swinburne (presentation).

IMPORTANT ASSOCIATION COPY, LIMITED EDITION on of 350 copies of a total edition of 365, inscribed by WILLIAM MORRIS to his admirer Swinburne. Morris and Swinburne were lifelong friends. Swinburne considered Morris to be "one of the best friends we ever had, and one of the best men that ever lived..." After receiving this presentation copy from Morris Swinburne enthusiastically acknowledged: "Many thanks for your beautiful little book, which I read through last night at a sitting with much interest and enjoyment. There never was such a type as yours – one could read Longfellow or Tupper in such type." See morrissociety.org, Peter Faulkner, "Morris and Swinburne" pages 4 and 17; Peterson A21.

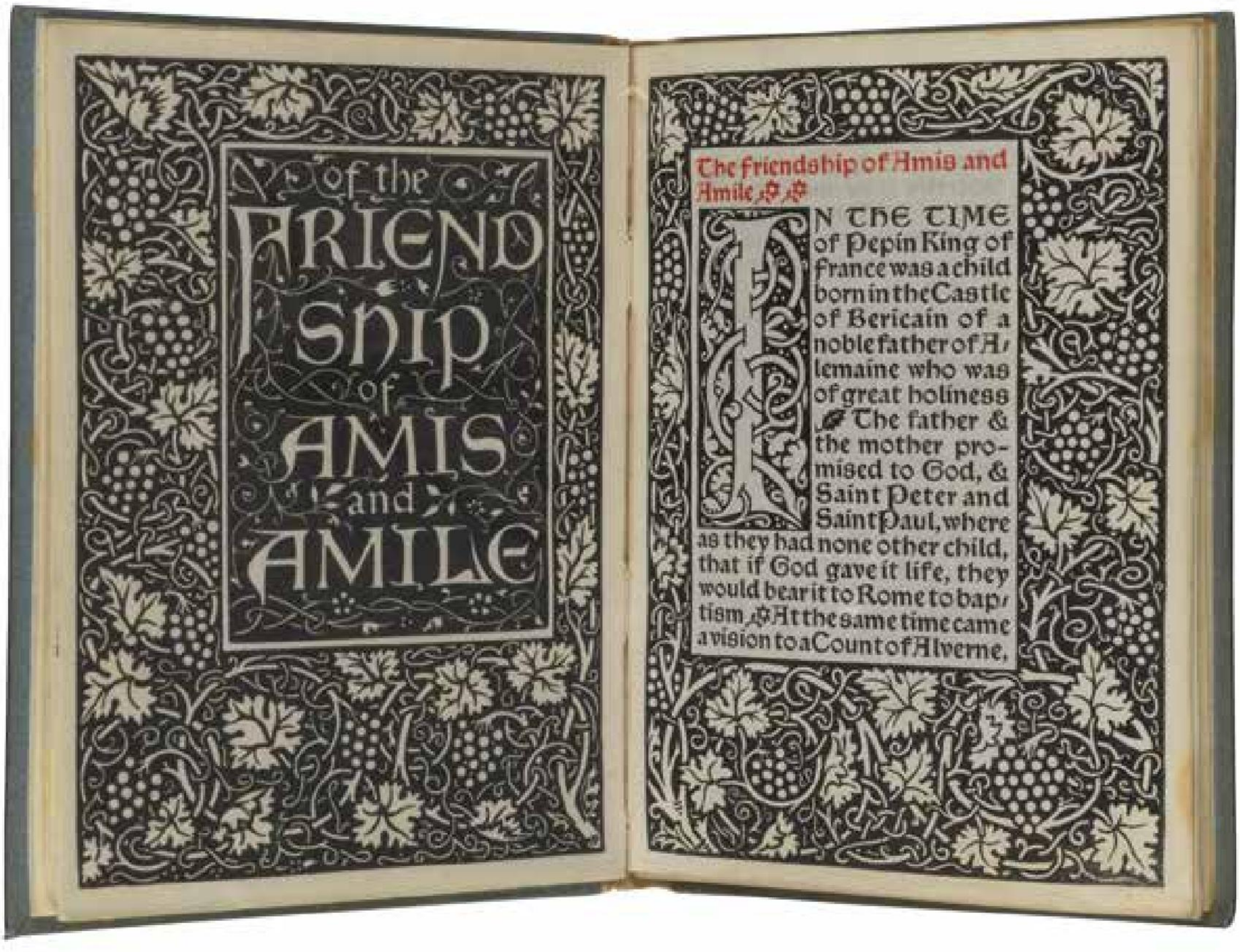
$4,000 - 6,000



27
MORRIS, WILLIAM. 1834-1896.
The Story of the Glittering Plain, or the Land of Living Men. Hammersmith: Kelmscott Press, 1894.
Large 8vo, uncut. Printed in Troy type with list of chapters in Chaucer type in black with chapter titles in red. Extensively illustrated with woodcut borders and initials, 23 woodcut illustrations designed by Walter Crane.
Original limp vellum, yapp edges,
2 (of 6) silk ties, spine lettered in gilt.
Some minor darkening and a few tiny stains.
Provenance: purchased from Philip C Duschnes.

LIMITED EDITION, one of 250 copies of a total edition of 257. The second, and more elaborate, edition of the first book by the Kelmscott Press, richly illustrated with designs by Walter Crane. "This has the odd distinction of being the only title printed twice at the [Kelmscott Press]." Peterson A22.

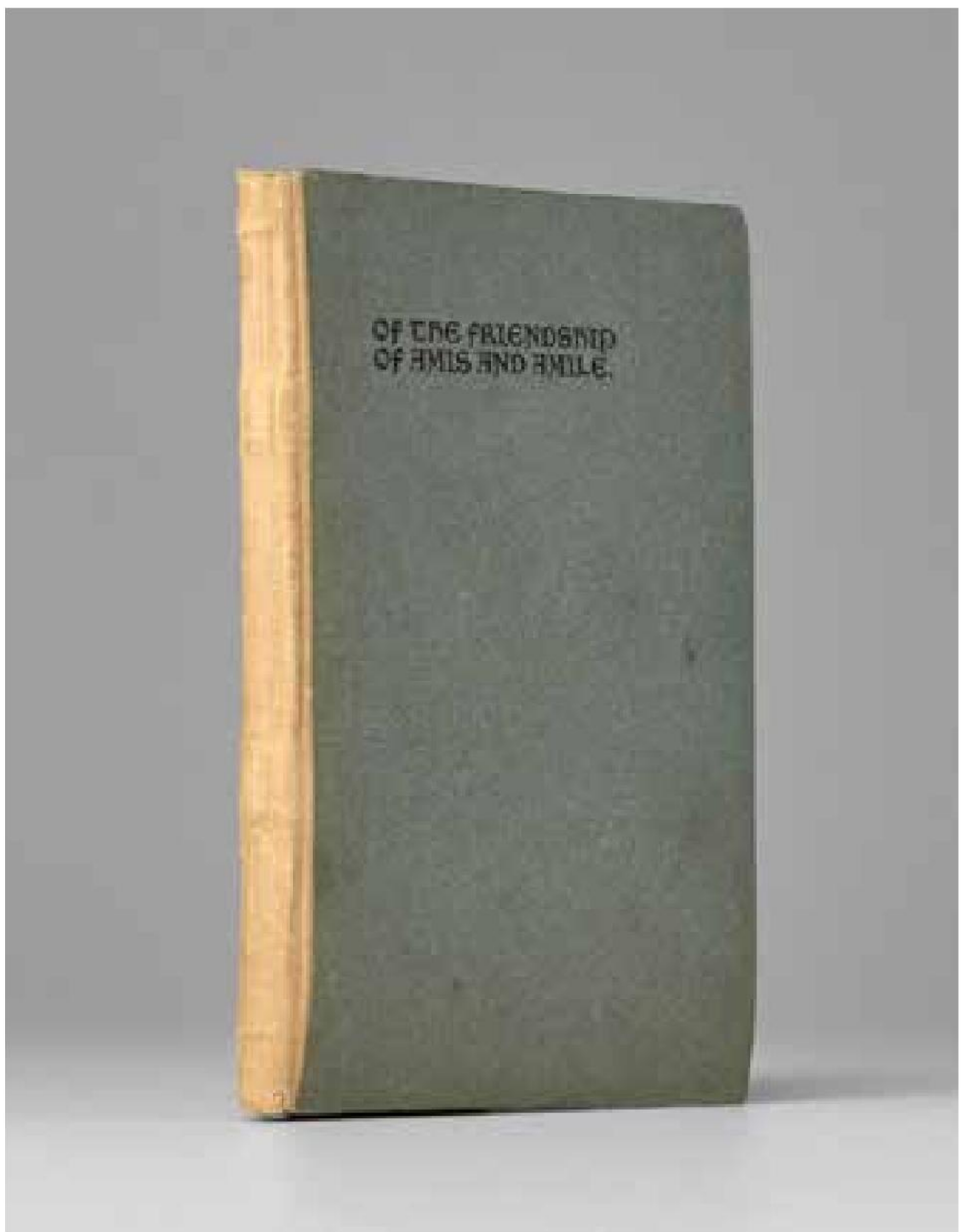
$3,000 - 5,000

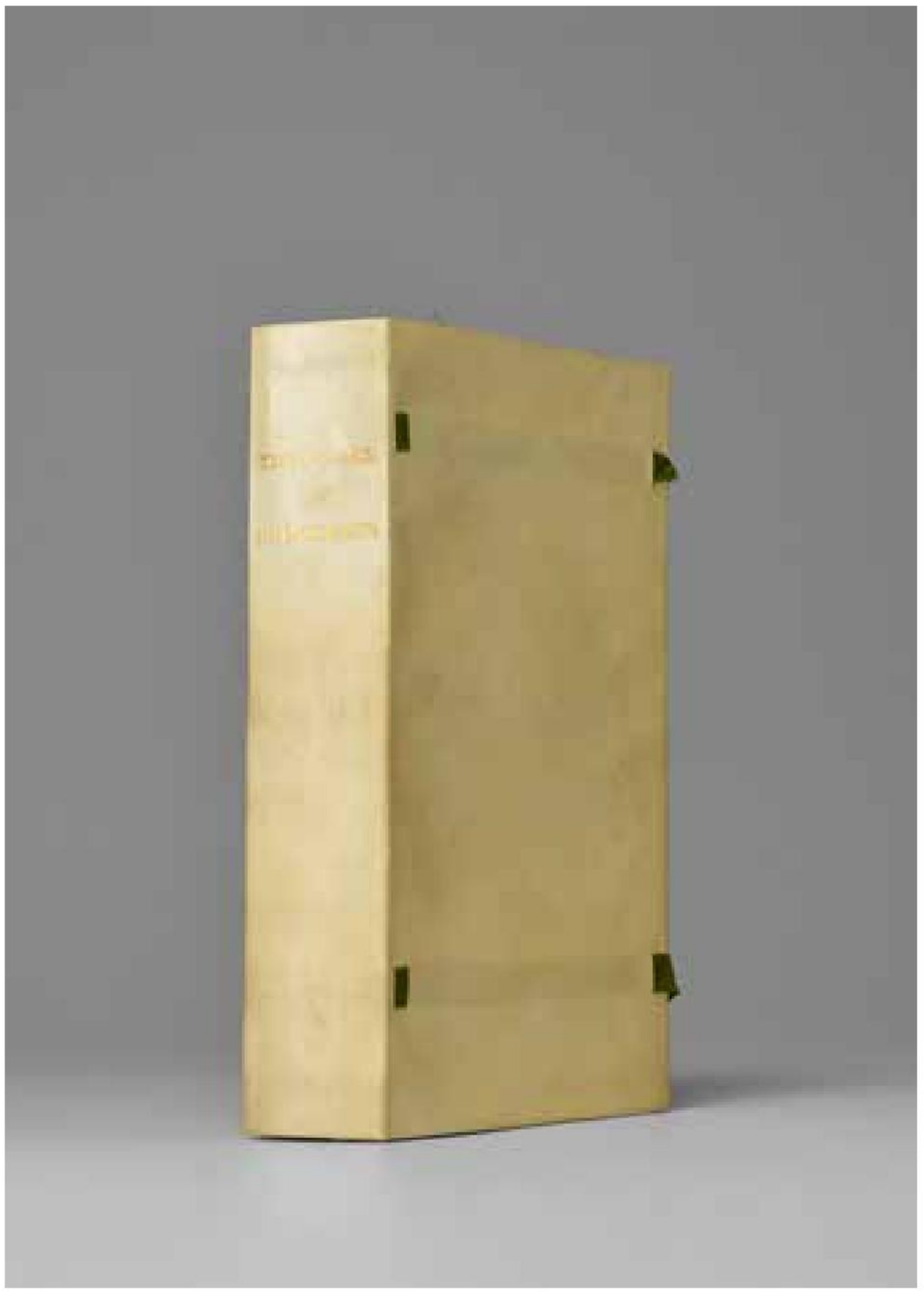


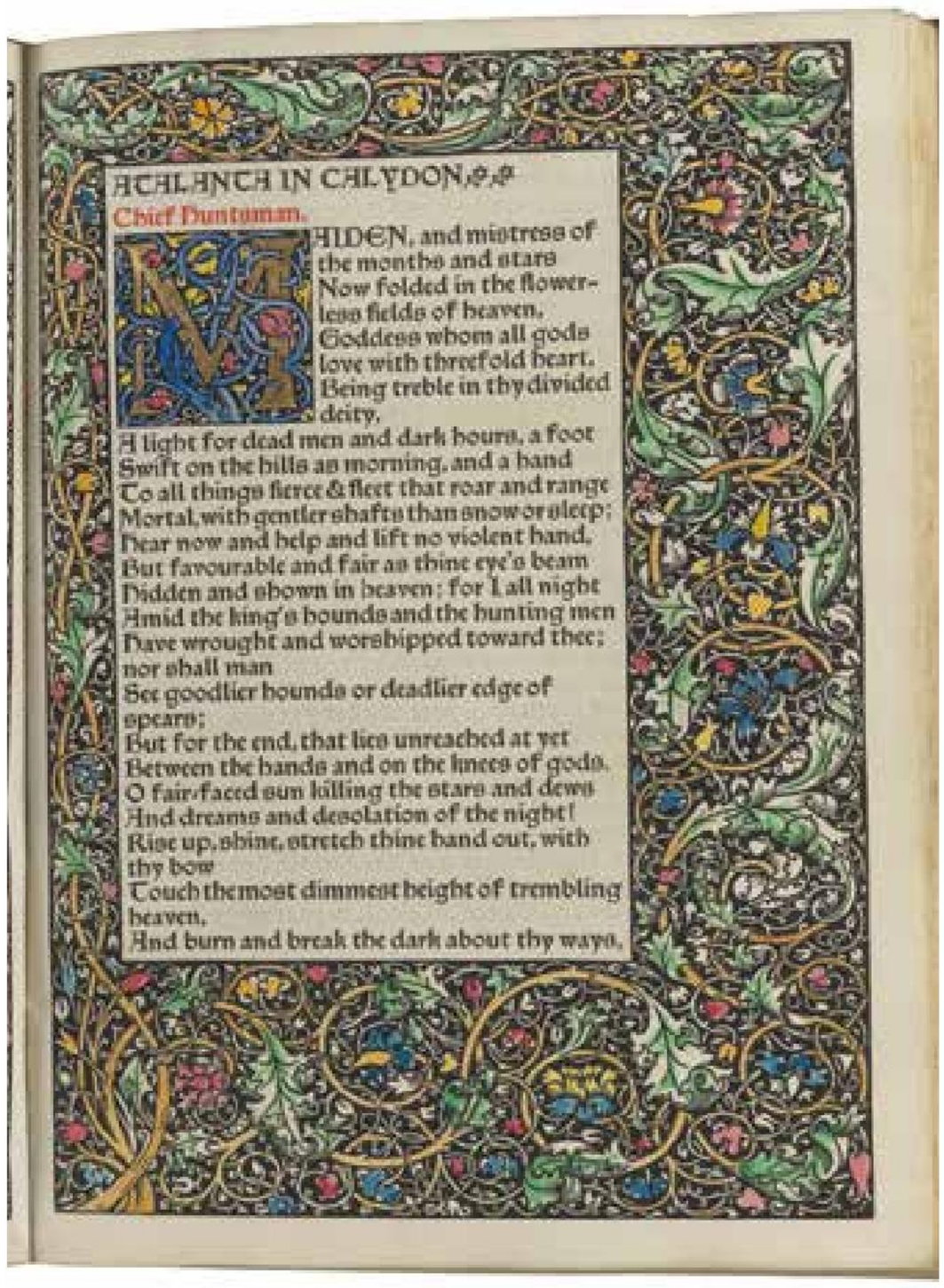
28
PRINTED ON VELLUM - ONE OF ONLY 15 COPIES.
MORRIS, WILLIAM, translator. *Of the Friendship of Amis and Amile.* Translated from the ancient French by William Morris. Hammersmith: Kelmscott Press, 1894.
16mo. Printed in Chaucer type in red and black, woodcut title–page and facing page with full woodcut page–border, 13–line and smaller woodcut initial capitals. Original holland–backed boards, upper cover printed in black.

LIMITED EDITION, one of ONLY 15 COPIES PRINTED ON VELLUM of a total edition of 515. “This tale dates from about the same period as that of King Florus, and its literary & historical value is equally high” (from the announcement see Peterson C17). VERY RARE. According to online sources the last copy printed on vellum sold at auction 80 years ago. Peterson A23.

$15,000 - 25,000







29
KEATS, JOHN. 1795-1821.
The Poems. Edited by F.S. Ellis. Hammersmith: Kelmscott Press, 1894.
8vo, uncut and unopened. Printed in Golden type in black and red, woodcut title-page, facing page with full woodcut page-border, numerous 10-line and smaller initial capitals. Original limp vellum, yapp edges, 6 silk ties; morocco backed, slipcase and chemise.

LIMITED EDITION, one of 300 copies of an edition of 307. The selection includes all poems which Morris considered worth printing. "As an undergraduate Morris owned the 1854 edition of Keat's *Poetical Works* and his own poetry, as he admitted, shows indebtedness to Keats" (Peterson). A beautiful copy. Peterson A24.

$6,000 - 9,000

30
SWINBURNE, ALGERNON CHARLES. 1837-1909.
Atalanta in Calydon. Hammersmith: Kelmscott Press, 1894.
Small folio, uncut. Printed in Golden type in red and black, with dedicatory poem to Walter Savage Landor in Greek type designed by Selwyn Image, ornamental woodcut borders, titles and initials, colored by hand. Original limp vellum, yapp edges, silk ties, green morocco slipcase and chemise, some wear to backstrip of slipcase.
Provenance: Dr. Lynval E. Davidson (1887-1964, calligraphic name on vellum strip tipped in at beginning, his sale Parke-Bernet 18 February 1969 lot 145).

LIMITED EDITION one of 250 copies of a total edition of 258. Upon receipt of *Atalanta* Swinburne wrote to William Morris that this is "certainly one of the loveliest examples of even your incomparable press" (Peterson). The Greek type is designed by Selwyn Image. It is the only Kelmscott Press edition that includes a type not designed by William Morris. See LeBourgeois: "Some unpublished Letters of Swinburne," 1972, pp 255-263; Wise, *Swinburne,* 14; Peterson A25.

$2,000 - 3,000

31
MORRIS, WILLIAM, translator.
The tale of the Emperor Coustans and of Over Sea. Translated from ancient French by William Morris. Hammersmith: Kelmscott Press, 1894.
16mo, uncut. Printed in Chaucer type in red and black, caption-title, double-page opening of each story with woodcut vine-stem decorative borders, woodcut initials. Original holland-backed boards, with title in black on upper cover. Some very minor darkening to spine. *Provenance*: George Allison Armour (bookplate, dated 1898).

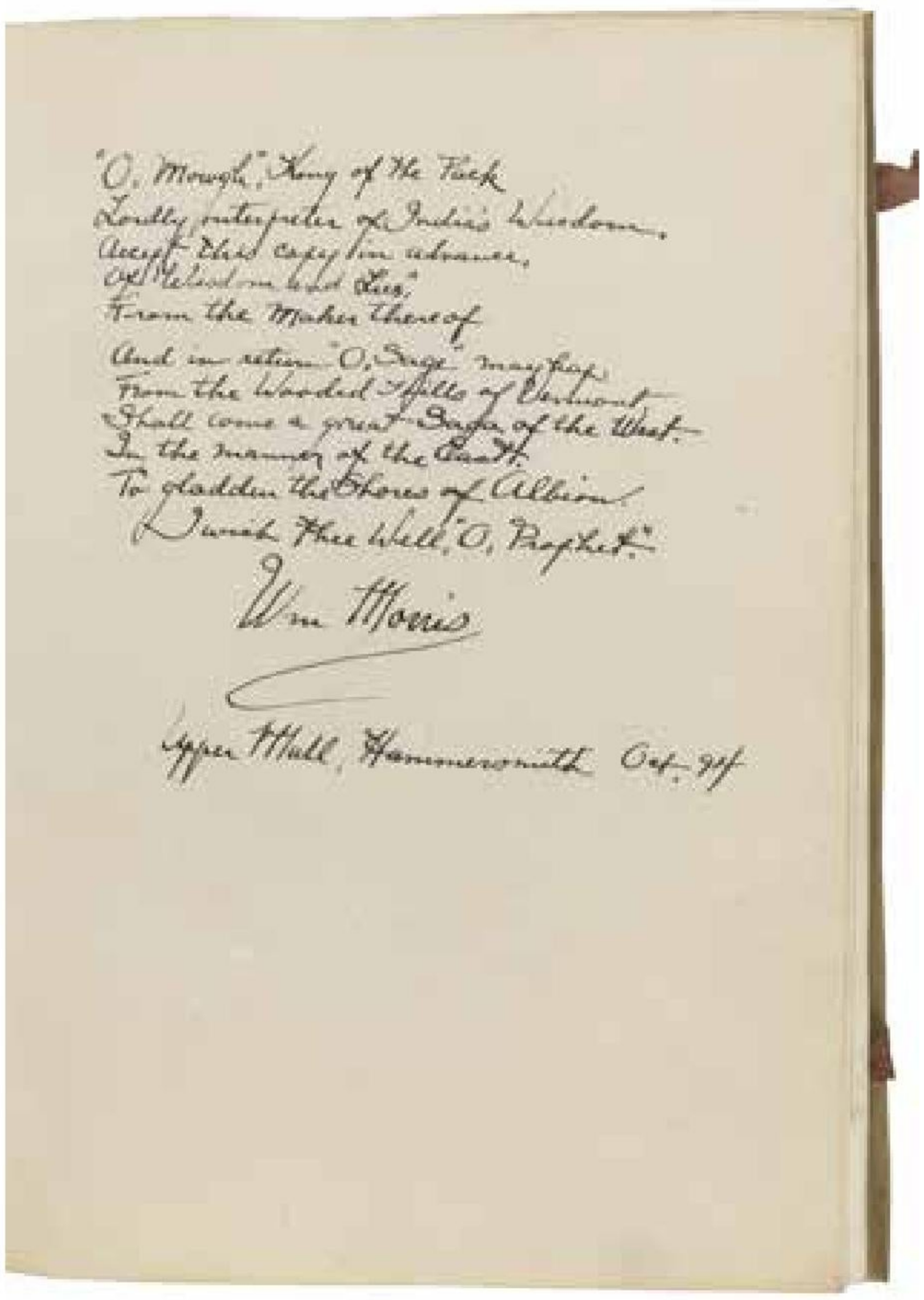
LIMITED EDITION, one of 525 copies. Morris found these two stories in a collection of medieval romances printed in Paris in 1856, *Nouvelles françaises en prose du XIIIeme siècle.* Peterson A26.

$800 - 1,200

32
MORRIS, WILLIAM. 1834-1896.
The Wood Beyond the World. Hammersmith: Kelmscott Press, 1894.
4to, uncut. Printed in Chaucer type in red and black, borders and frontispiece designed by Edward Burne-Jones, numerous 3- to 10-line woodcut initials and partial borders. Original limp vellum, yapp edges, spine gilt-lettered, silk ties. Slightly warped and light darkening. *Provenance* : purchased from Philip C. Duschnes.

LIMITED EDITION one of 300 copies of a total edition of 358. "*The Wood Beyond the World* was written by Morris specifically for the Kelmscott Press. The borders in this book, as well as the ten half-borders, are here used for the first time" Peterson A27.

$3,000 - 4,000


"O, Mowgli, King of the Pack
Lordly interpreter of India's Wisdom,
Accept this copy in advance,
Of "Wisdom and Lies,"
From the Maker thereof

And in return "O, Sage" may fly
From the Wooded Hills of Vermont
Shall come a great Saga of the West
In the manner of the East
To gladden the Shores of Albion
Dwick Thee Well, O, Prophet

Wm Morris

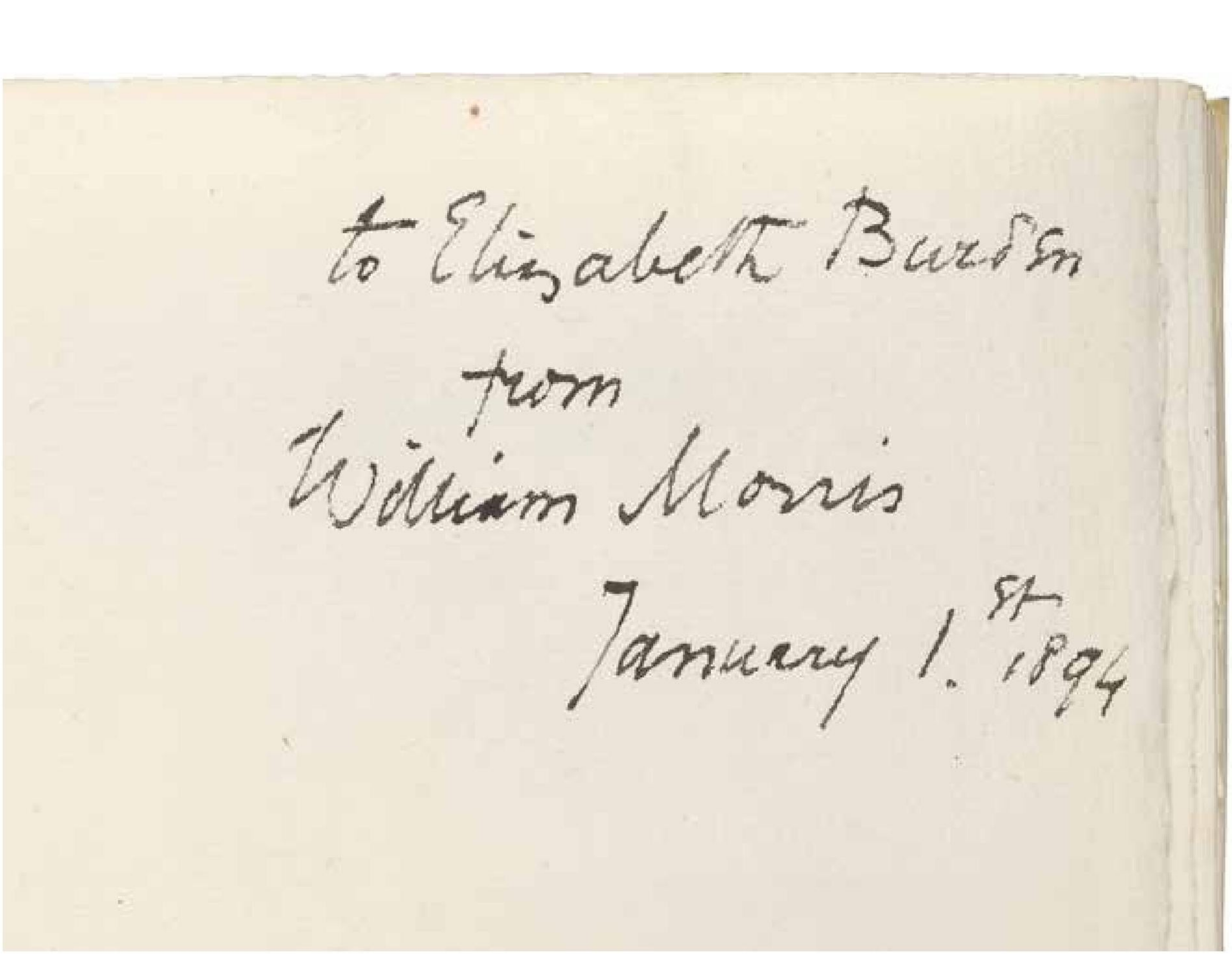
Upper Mall, Hammersmith Oct. 94

33
INSCRIBED BY WILLIAM MORRIS TO RUDYARD KIPLING.
The Book of Wisdom and Lies. Translated by Oliver Wardrop. Hammersmith: Kelmscott Press, 1894.
8vo, uncut. Printed in red and black in Golden type, wood-engraved title, borders and initials. Original limp vellum, 3 (of 4) silk ties, yapp edges, spine lettered in gilt, very slight rubbing and toning.
Cloth slipcase and chemise.
Provenance: William Morris, presented to: Rudyard Kipling (inscription, see below); Mrs. Rudyard Kipling (inscription signed and dated "Brattleborough, Vermont, November 10th, 1894"); purchased from Philip C. Duschnes (letter dated 8 January, 1970).

LIMITED EDITION, PRESENTATION COPY TO RUDYARD KIPLING
one of 250 copies. With a 12-line inscription to Rudyard Kipling: "'O, Mowgli', King of the Pack / Lordly interpreter of India's Wisdom / Accept this copy in advance / of 'Wisdom and Lies,' / From the Maker thereof ... Wm Morris / Upper Mall, Hammersmith Oct. 94." Philip C Duschnes notes that "The Book of Wisdom and Lies inscribed to Rudyard Kipling is in my estimation one of the finest inscriptions I have ever seen in any book by an author."

Kipling's mother's sister was Lady Burne-Jones, wife of Edward Burne-Jones. Kipling fondly remembers his visits to Burne-Jones's The Grange in his memoir *Something of Myself*. There he met Morris, who Kipling calls "our Deputy 'Uncle Topsy'." Kipling recalls Morris, seated on a rocking horse in the nursery, telling he and his sister "a tale full of fascinating horrors, about a man who was condemned to dream bad dreams. One of them took the shape of a cow's tail waving from a heap of dried fish. He went away as abruptly as he had come. Long afterwards, when I was old enough to know a maker's pains, it dawned on me that we must have heard the Saga of Burnt Njal, which was then interesting him" (*Something of Myself*, p 16). Peterson A28.

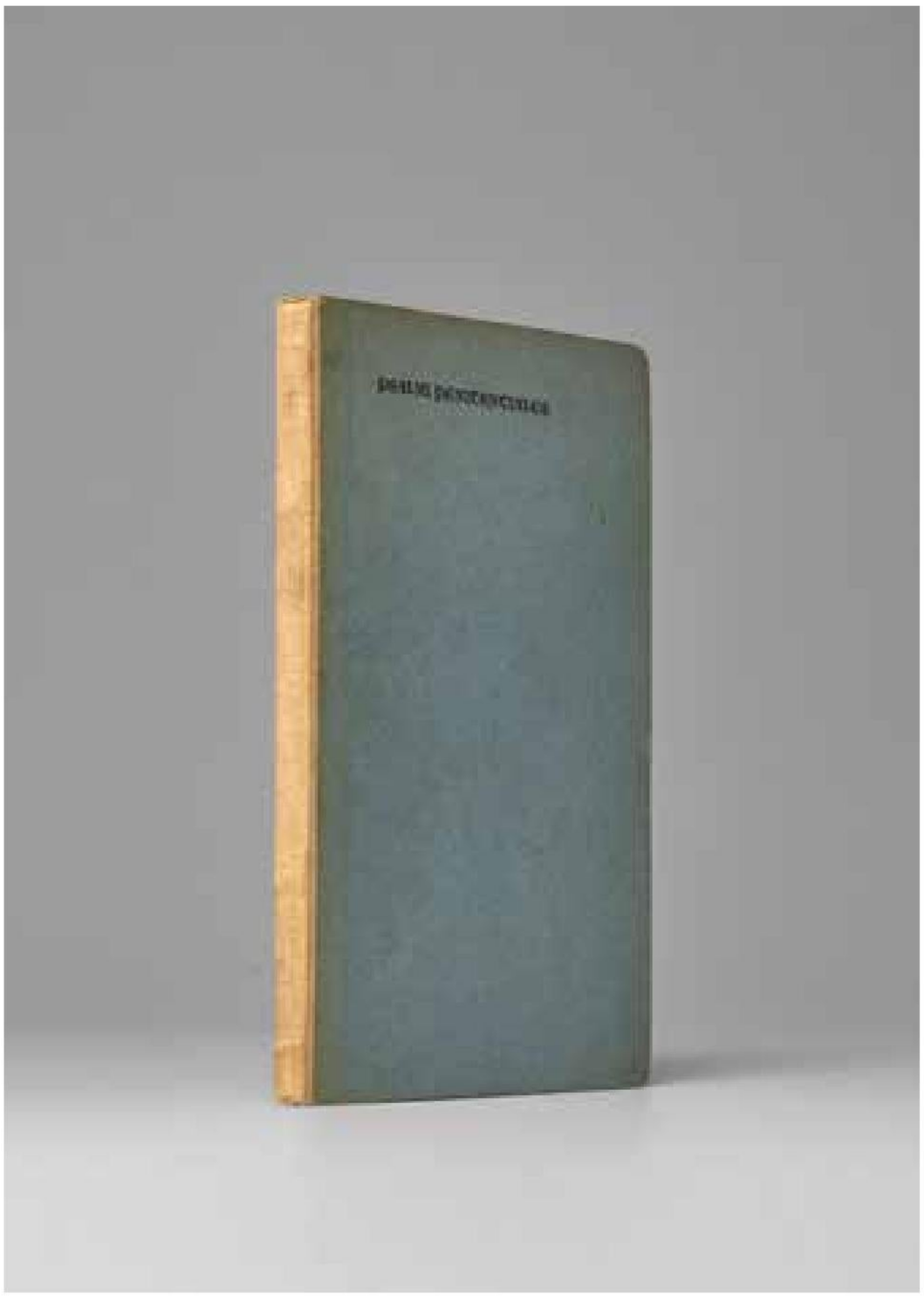
$10,000 - 15,000

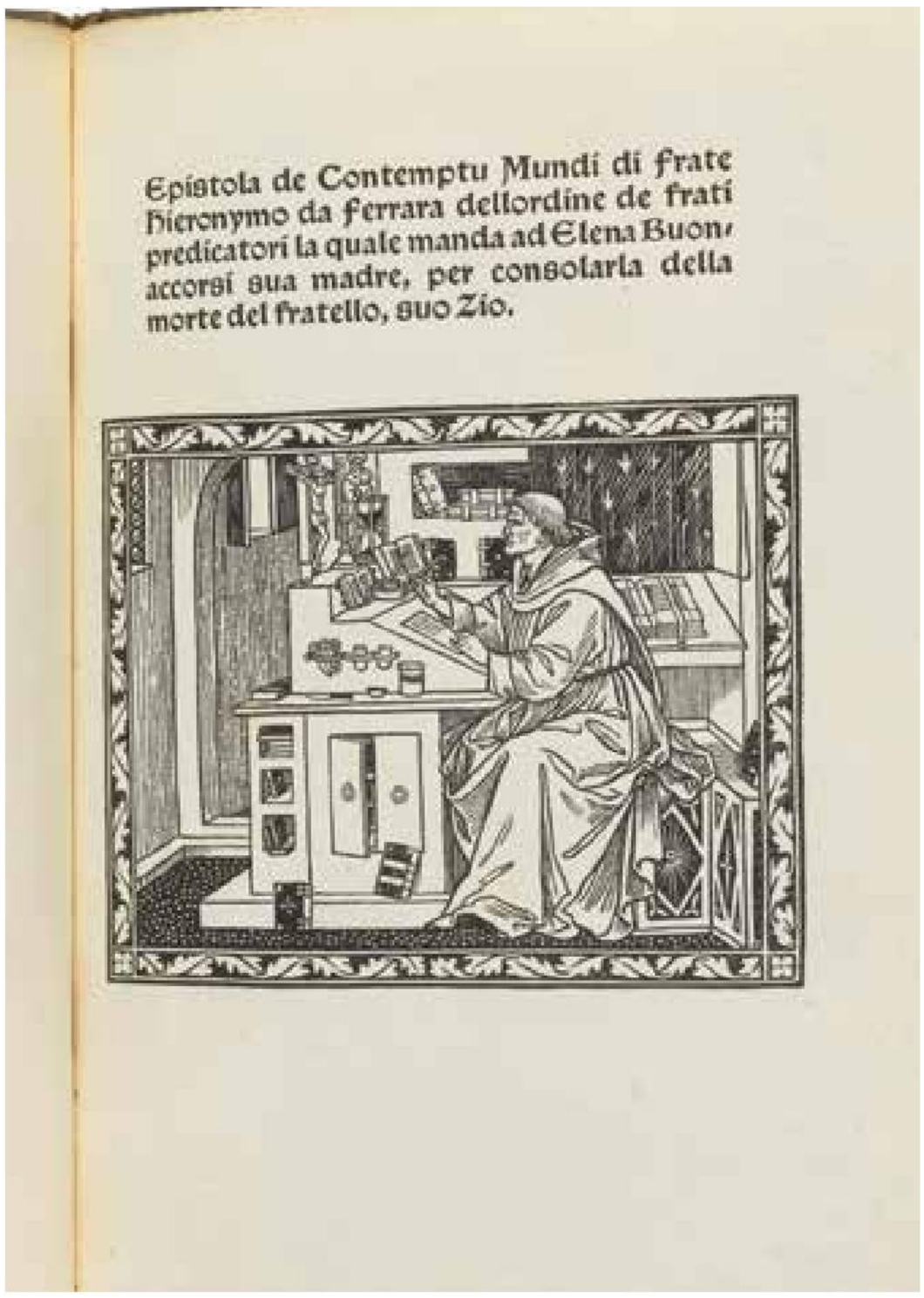


34
INSCRIBED BY WILLIAM MORRIS TO HIS SISTER IN LAW ELIZABETH BURDEN.
SHELLEY, PERCY BYSSHE. 1792-1822. *The Poetical Works.* Edited by F.S. Ellis. Hammersmith: Kelmscott Press, [1894]-1895.
3 volumes, 4to, uncut. Printed in Golden type in red and black (black only in first volume), woodcut title-page in volume one, facing page with full woodcut page-border, a few three-quarter and smaller woodcut page-borders, numerous 10-line and smaller initial capitals. Original limp vellum, yapp edges, spines gilt-lettered, (issued without ties); slipcase. Minor warping to sides, and minor staining to edges. *Provenance*: William Morris: inscribed to Elizabeth Burden (1841-1924); Elizabeth Burden (presentation).

LIMITED EDITION, PRESENTATION COPY, one of 250 copies (of a total edition of 256), inscribed to his wife's sister Elizabeth Burden in volume one "To Elizabeth Burden from William Morris January 1st 1894" [1895]. Morris wrote the wrong year in his inscription. Elizabeth "Bessie" Burden worked as embroiderer for William's firm Morris, Marshall, Faulkner & Co and taught at the Royal School of Needlework. Her work was exhibited in the first exhibition of the Arts and Crafts Exhibition Society in 1888. Peterson A29.

$10,000 - 15,000




Epistola de Contemptu Mundi di frate Hieronymo da Ferrara dellordine de frati predicatori la quale manda ad Elena Buonaccorsi sua madre, per consolarla della morte del fratello, suo Zio.

35
ELLIS, FREDERICK STARTRIDGE, editor. 1830-1901.
Psalmi Penitentiales. Hammersmith: Kelmscott Press, 1894.
4to, uncut. Printed in Chaucer type in red and black, numerous 3- to 6-line woodcut initials and three-quarters woodcut borders. Original holland-backed boards, lower cover slightly toned, top edge slightly darkened.
Provenance: Mrs. Percy Wyndham (Diana Lister, daughter of Lord Ribblesdale, 1893-1983, bookplate); Unnamed consignor (Sotheby's London, 15 July, 1968, lot 153).

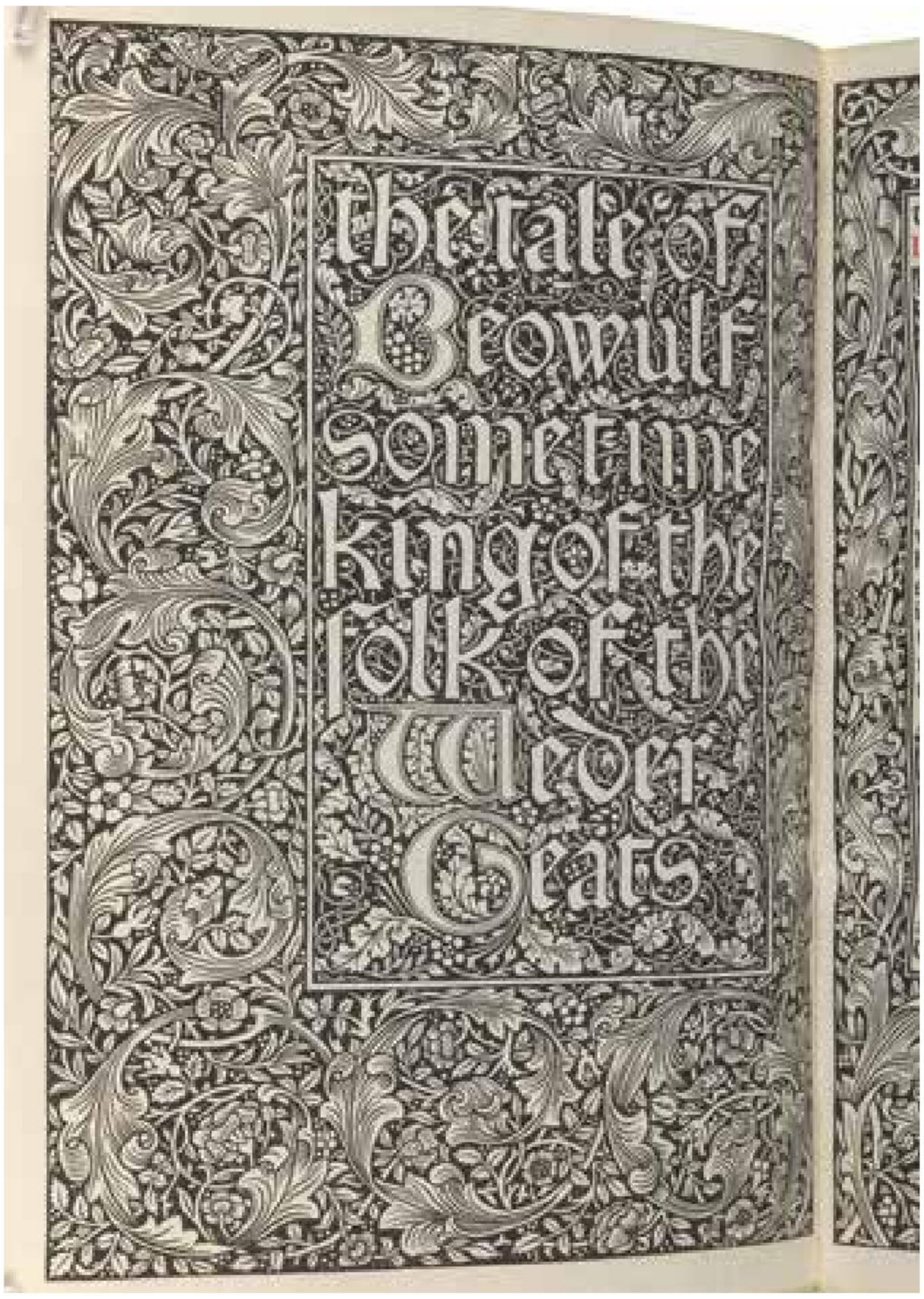
LIMITED EDITION, one of 300 copies of an edition of 312. The verses are taken from a fifteenth century Gloucester manuscript book of hours. Peterson A30.

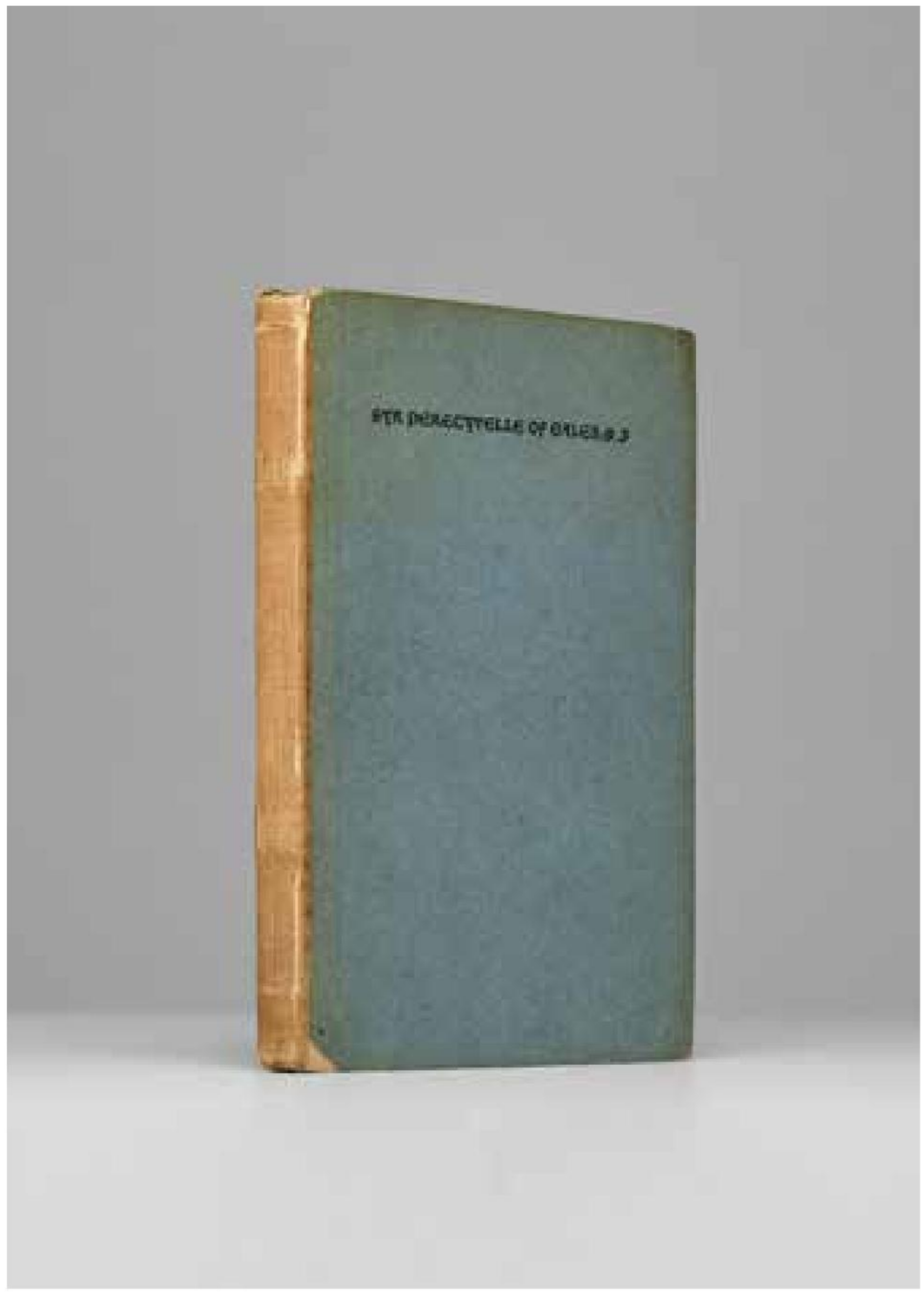
$800 - 1,200

36
SAVONAROLA, GIROLAMO. 1452-1498.
Epistola de Contemptu Mundi. Edited by Charles Fairfax Murray.
Hammersmith: Kelmscott Press, [1894]-1895.
8vo, uncut, partially unopened. Italian text. Printed in Chaucer type in red and black, wood-engraved illustration after Charles Fairfax Murray, border, initials and rectangular press device. Original holland backed boards. Minor toning along edges, rubbing to spine.

LIMITED EDITION, one of 150 copies of a total edition of 156. Edited from the original autograph letter. Printed for Charles F. Murray and not for sale in the ordinary way. "Ellis wrote Murray, 'By no means the smallest value if the book is your lovely design on the title. If I do not entirely give credence to demonical possession, I shall hereafter be a believer in angelical possession for the spirit of Fra Angelico or one of his friends must have taken possession of your fingers when you drew that exquisite design ..." Peterson A31.

$4,000 - 6,000





37
MORRIS, WILLIAM and A.J. WYATT, translators.
The Tale of Beowulf. Hammersmith: Kelmscott Press, 1895.
4to, uncut. Printed in Troy type (with Argument, glossary and other parts in Chaucer type) in black and red, woodcut title-page, facing page with full woodcut page-border, numerous three-quarter and smaller woodcut page-borders, 8-line and smaller initial capitals. 4to, original limp vellum, yapp edges, silk ties. Covers warped, some darkening.

LIMITED EDITION one of 300 copies of an edition of 308. One of Morris' favorite poems in the English language. "The borders in this book were only used once again, in the Jason." Cockerell 32; Peterson A32.

$6,000 - 9,000

38
ELLIS, FREDERICK STARTRIDGE, editor. 1830-1901.
Syr Perecyvelle of Gales. Hammersmith: Kelmscott Press, 1895.
8vo, uncut. Printed in Chaucer type in red and black, woodcut frontispiece designed by Edward Burne-Jones, facing page with border, numerous initials. Contemporary holland-backed boards. Slight wear to spine, toning along edges; some scattered light staining.
Provenance: Beverly Chew (bookplate); purchased from Harry A. Levinson 6 April, 1961.

LIMITED EDITION, one of 350 copies of an edition of 358. Peterson A33.

$1,000 - 1,500

39

MORRIS, WILLIAM. 1834-1896.

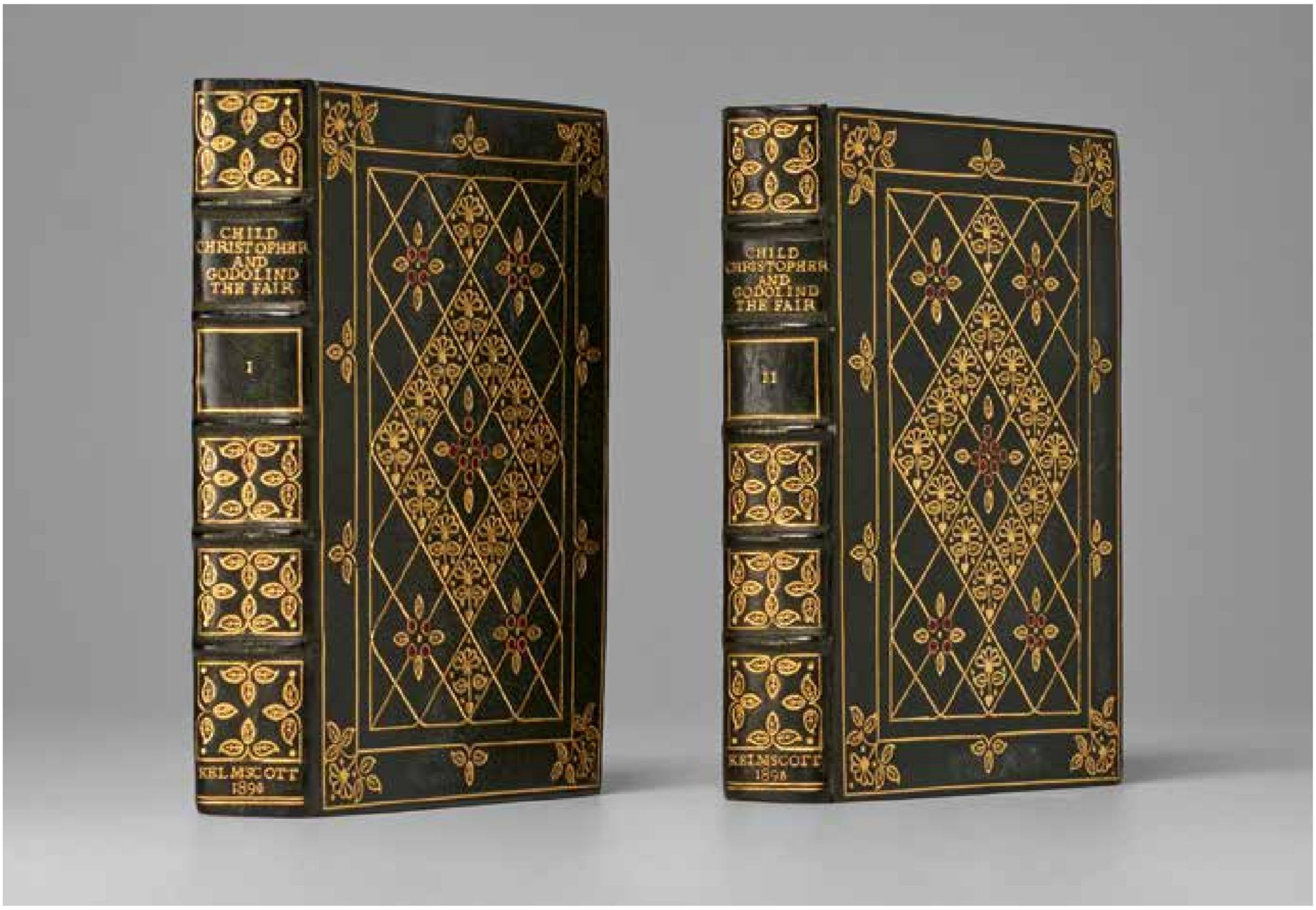
The Life and Death of Jason, A Poem. Hammersmith: Kelmscott Press, 1895.

Large 4to, uncut. Printed in Troy type in red and black, two large woodcut illustrations after designs by Sir Edward Burne-Jones, each with full woodcut page-borders, numerous partial woodcut borders and initial. Original limp vellum, yapp edges with silk ties, gilt-lettered spine, stray mark to spine, minor staining to edges.

Provenance: E. Colynhoun (ownership inscription dated Nov. 15, 1895).

LIMITED EDITION, one of 200 copies, from a total edition of 206. Henry James praised William Morris as a poet in *A Review* published in 1867: “In this poetical history of the fortunate—the unfortunate—Jason, Mr. Morris has written a book of real value. ... Mr. Morris gives us the comfort of feeling that he is a fixed star, and that his radiance is not likely to be extinguished in a draught of wind.” Peterson A34.

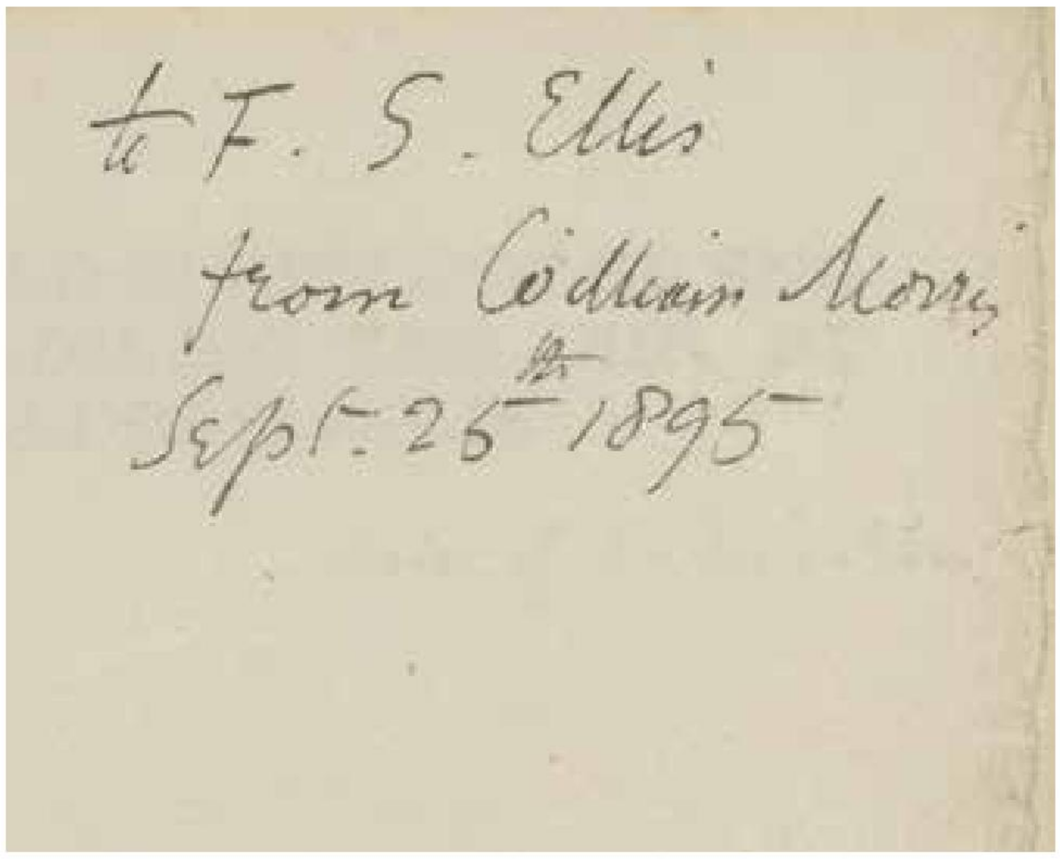
$4,000 - 6,000



40
WILLIAM MORRIS ASSOCIATION COPY IN FINE BINDING.
MORRIS, WILLIAM. 1834-1896. *Child Christopher and Goldilind the Fair.* Hammersmith: Kelmscott Press, 1895.
2 volumes, 12mo, uncut. Hand-colored borders and initials. Printed in Chaucer type in red and black, title page and facing page with full woodcut page border, 7–line and small woodcut initial capitals. Contemporary dark green morocco elaborately gilt by ALFRED DE SAUTY designed with a gilt all over pattern accentuated with tiny red morocco inlaid dots, spine in six compartments gilt lettered and numbered, top edges gilt.
Provenance: William Morris (presentation inscription "To W. Hooper from William Morris"); William Harcourt Hooper (1834-1912, wood-engraver); Asa Foster Lingard (1899-1957, bookplate).

IMPORTANT ASSOCIATION COPY, LIMITED EDITION, one of 600 copies of a total edition of 612, *INSCRIBED TO W.H. HOOPER, ENGRAVER OF THE KELMSCOTT CHAUCER*. The beautifully executed binding is by Alfred De Sauty (1870-1949) who was the subject of an essay by Marianne Tidcombe entitled "The Mysterious Mr. De Sauty," published in *For the Love of the Binding. Studies in Bookbinding History Presented to Mirjam Foot* (2000), pp 329-336. She notes that "the first non-trade bookbinder, T. J. Cobden-Sanderson, emerged in the 1880's ... he was followed by hundreds of women, but only two male binders of any significance: Douglas Cockerell and Alfred De Sauty." Inspired by seeing illustrations of the bindings of Cobden-Sanderson in an issue of *The Studio,* he soon found work at the Hampstead Bindery and Guild of Women Binders. De Sauty was responsible for some of the best designs of the two binderies and carried out all the stages of the craft himself, from sewing to the designing and exceptionally delicate tooling of the covers. "Mr. de Sauty is another young binder, and his work is of considerable merit. His inlays are distinguished for the taste shown in the association of colours, and his finishing has some of the brilliant qualities of the French school, seen particularly in the finely studded tooling of which he seems particularly fond. He has now the post formerly held by Mr. Cockerell" (see Prideaux, *Modern Bookbindings* Gutenberg.org). William Harcourt Hooper worked with William Morris from 1891-1896 in particularly on the Kelmscott Chaucer. Afterwards he was at the Ashendene Press and Essex House Press and worked with Edward Burne-Jones, C.M. Gere and others. This copy not recorded by Peterson in his list of presentation copies. Peterson A35.

$8,000 - 12,000



41
INSCRIBED BY MORRIS TO F.S. ELLIS.
MORRIS, WILLIAM. 1834-1896. *Child Christopher and Goldilind the Fair.* Hammersmith: Kelmscott Press, 1895.
2 volumes, 12mo, uncut. Printed in Chaucer type in red and black, title page and facing page with full woodcut page border, 7–line and small woodcut initial capitals. Original holland-backed boards, with printed paper labels to spines, darkening to spines, some rubbing; quarter morocco slipcase and chemise.
Provenance: William Morris (presentation inscription "To F.S. Ellis from William Morris Sept. 25, 1895"): F.S. Ellis (presentation inscription); E.H. Mills (bookplate).

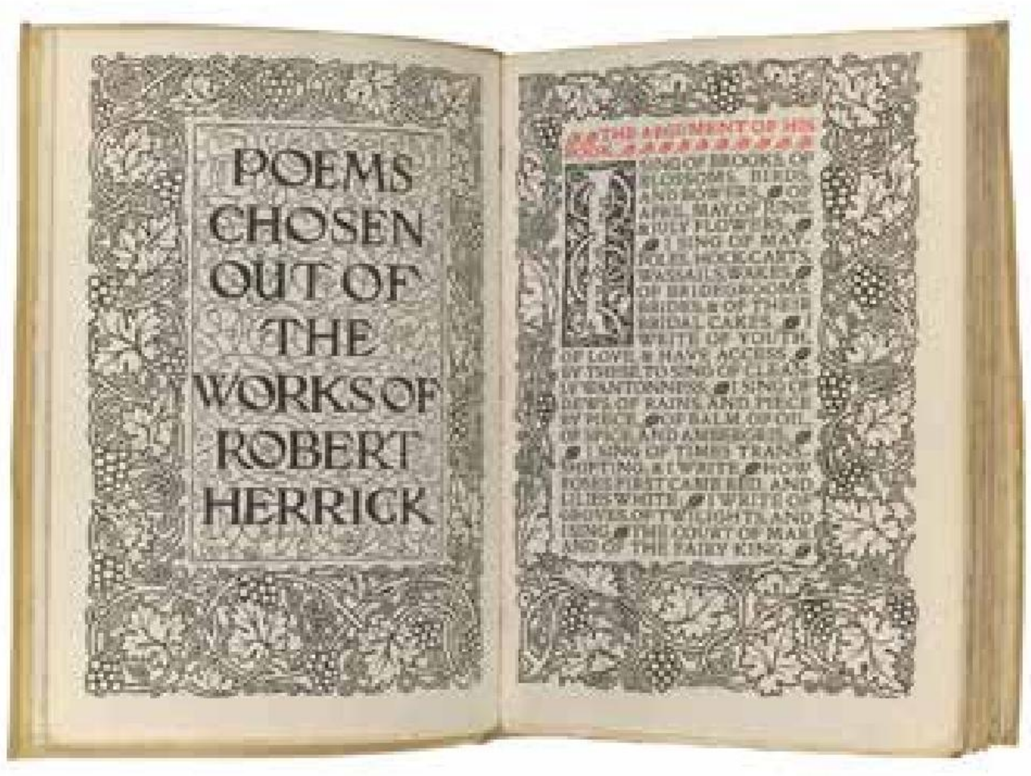
IMPORTANT ASSOCIATION COPY FOR THE EDITOR OF THE KELMSCOTT CHAUCER, LMITED EDITION, one of 600 copies of a total edition of 612, inscribed to his friend and collaborator Frederick Startridge Ellis. Peterson records 13 presentation copies: S.C. Cockerell (26 October), Theodore Watts (25 September), A.C. Swinburne (25 September), Edward Burne-Jones (21 September), Henry Newman Howard (25 October), Kate Faulkner (25 September), Philip Webb (22 September), Jenny Morris (11 September), May Morris (no date given), Frederick H. Evans (2 October), Georgiana Burne-Jones (21 September), F.S. Ellis (no date given, this copy) and Cormell Price (22 September). Errata slip tipped in at end of volume one. Peterson A35.

$4,000 - 6,000

42
EDMUND GOSSE'S COPY.
ROSSETTI, DANTE GABRIEL. 1828-1882. *Hand and Soul.* Hammersmith: Kelmscott Press, 1895.
16mo, uncut. Printed in red and black in Golden type, wood-engraved title and opposite page within elaborate borders, and small initials. Original stiff vellum, yapp edges, covers slightly bowing.
Provenance: Sir Edmund William Gosse (1849-1928) poet, author and critic (bookplate).

LIMITED EDITION, one of 525 copies of a total edition of 546 (311 copies for the American, 235 copies for the English market). This copy sold by Way and Williams, Chicago. Peterson A36.

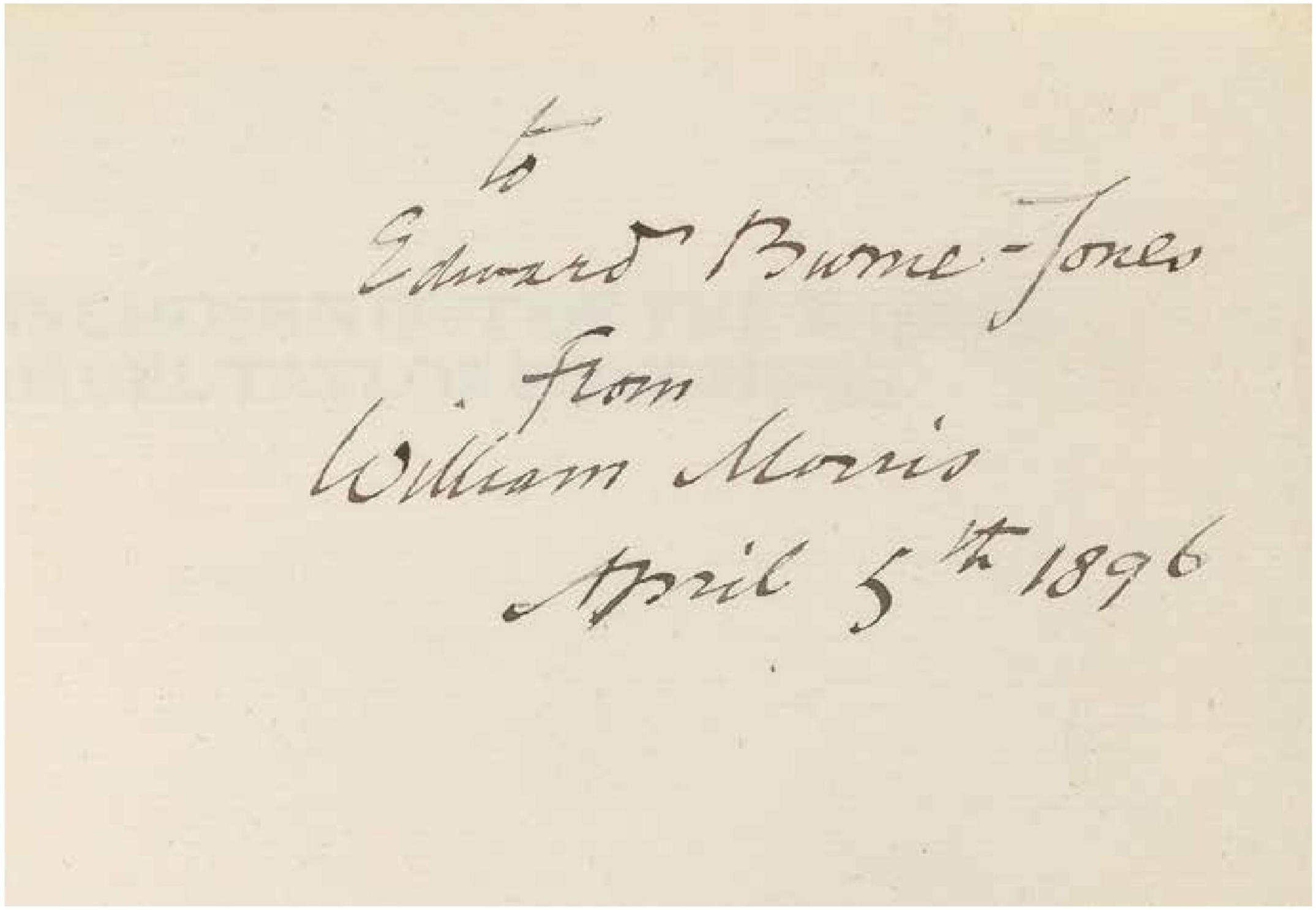
$600 - 900



43
HERRICK, ROBERT. 1591-1674.
Poems. Hammersmith: Kelmscott Press, 1895.
8vo, uncut, partly unopened. Printed in Golden type in red and black. Woodcut title, borders, and initials. Original limp vellum, yapp edges, spine lettered in gilt, 3 (of 4) silk ties, covers warping, some light darkening.

LIMITED EDITION, one of 250 copies of a total edition of 258. Peterson A37.

$1,000 - 1,500


To
Edward Burne-Jones
From
William Morris
April 5th 1896

44
INSCRIBED BY WILLIAM MORRIS TO EDWARD BURNE-JONES.
COLERIDGE, SAMUEL TAYLOR. 1772-1834. *Poems Chosen out of the Works of Samuel Taylor Coleridge.* Hammersmith: Kelmscott Press, 1896.
4to, uncut. Printed in Golden type in red and black. Woodcut title and facing page with full-page borders; 6- to 10-line initials, the latter with woodcut three-quarters borders. Original limp vellum, yapp edges, spine lettered in gilt, silk ties. Minor warping and discoloration. *Provenance*: William Morris (presentation inscription "To Edward Burne-Jones from William Morris April 5, 1896"): Edward Burne-Jones (inscription and bookplate).

IMPORTANT ASSOCIATION COPY, LMITED EDITION, one of 300 copies from an edition of 308, inscribed to his friend and collaborator Edward Burne-Jones. William Morris and Edward Burne-Jones met in 1853 at Exeter College in Oxford University as divinity students. They eventually abandoned their divinity studies to follow their interests in art and medieval literature and become artists in the circle of Dante Gabriel Rossetti and the Pre-Raphaelite Brotherhood. Edward Burne-Jones illustrated numerous Kelmscott Press books, including most importantly the Kelmscott Chaucer. This is the last of the series to which Tennyson, Rossetti, Keats, Shelley and Herrick belong. Peterson A38.

$10,000 - 15,000

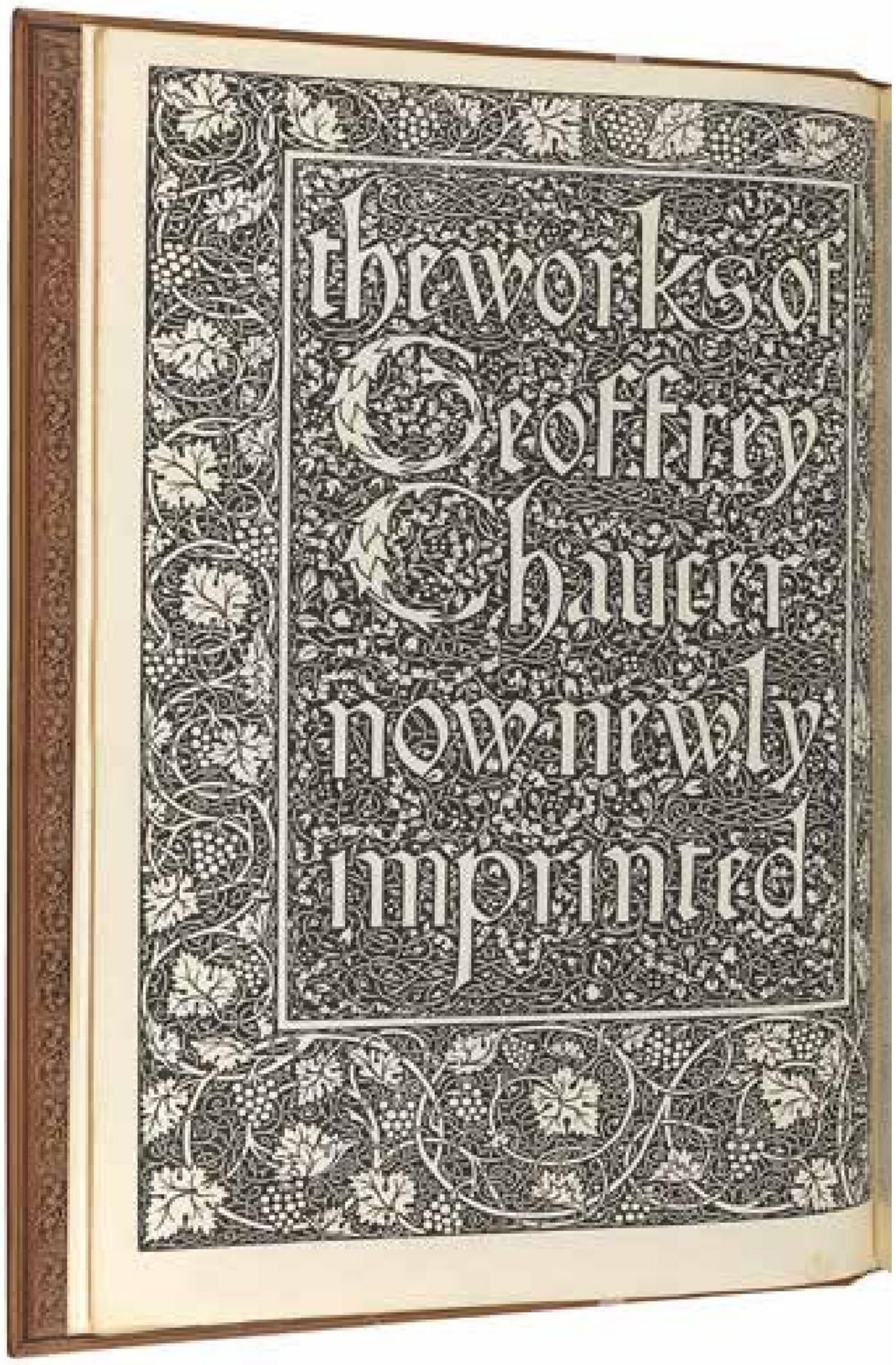
45

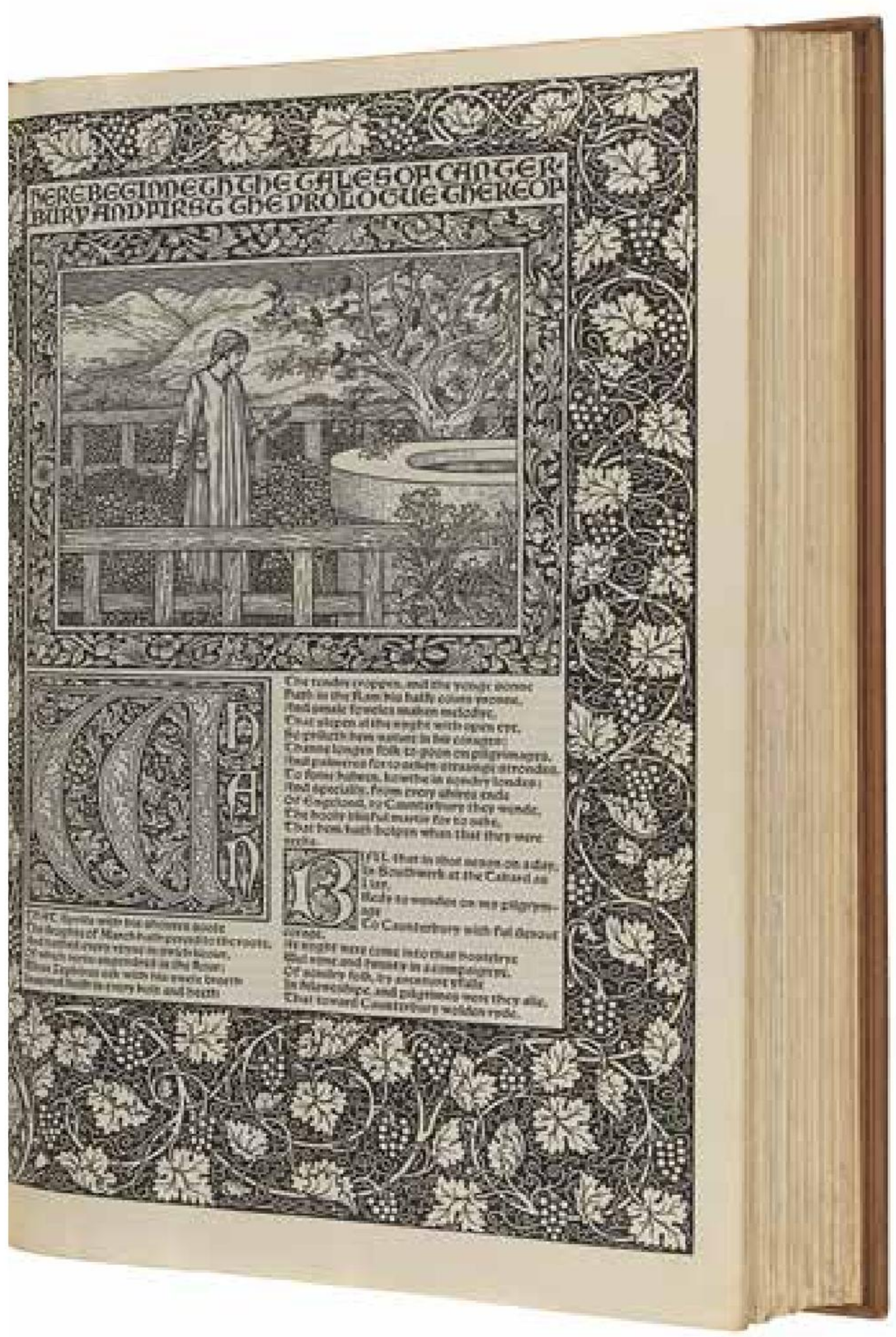
MORRIS, WILLIAM. 1834-96.

The Well at the World's End. Hammersmith: Kelmscott Press, 1896. Large 4to, uncut. Printed in Chaucer type in red and black. Half title and 4 double-page openings with full woodcut borders designed Edward Burne-Jones, numerous woodcut initials and fine decorated borders. Original limp vellum, yapp edges with remnants of silk ties, title gilt-lettered on spine. Small interior stain back cover, cover slightly soiled and warped, minor staining to edges.

LIMITED EDITION, one of 350 copies of a total edition of 358. This work from the Kelmscott press took longer to produce than any other work. Arthur Gaskin was approached in 1893 to do the illustrations, but his work was rejected by Morris, who brought in Burne-Jones to finish the job. Peterson A39.

$3,000 - 4,000

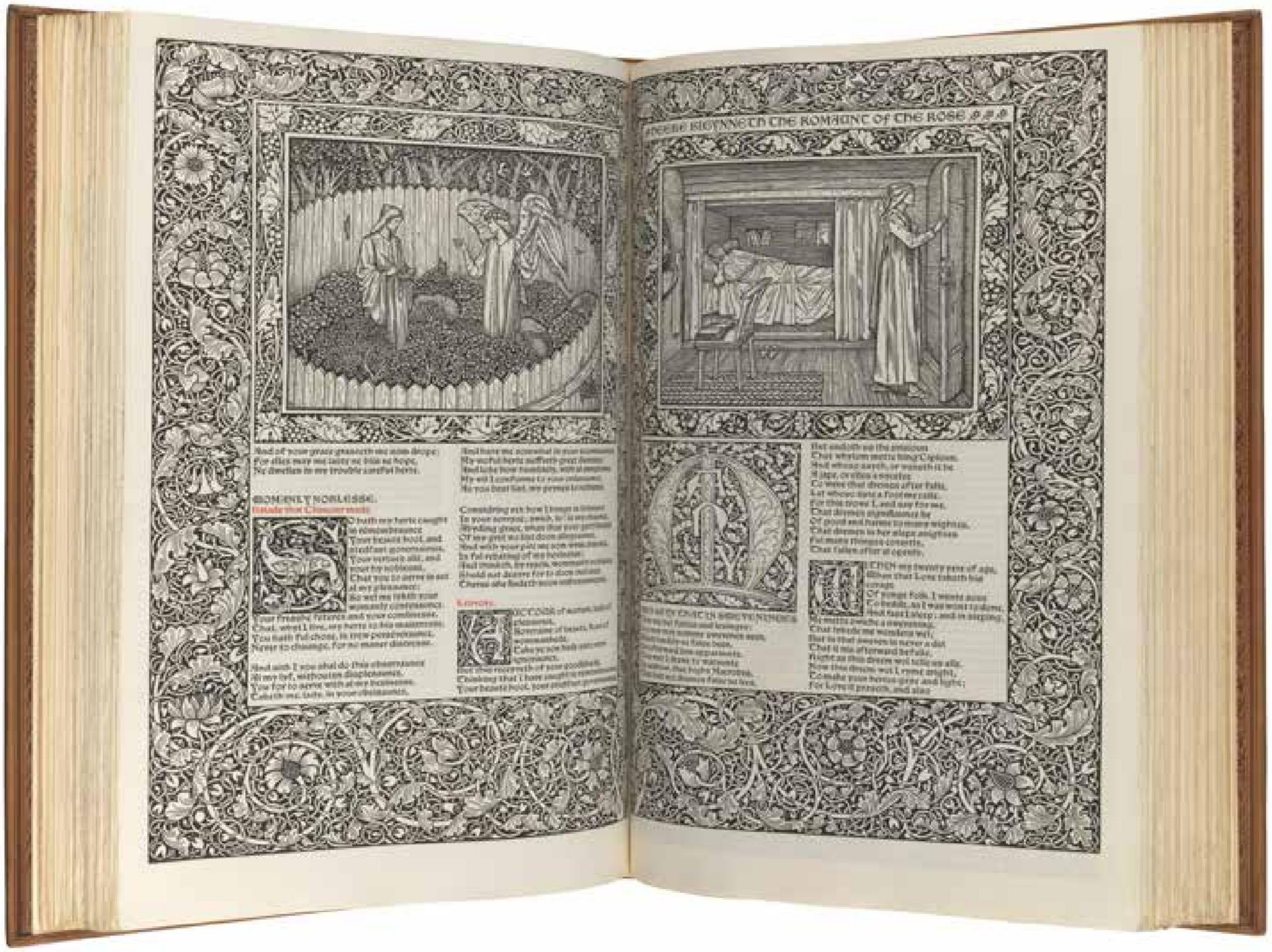




46

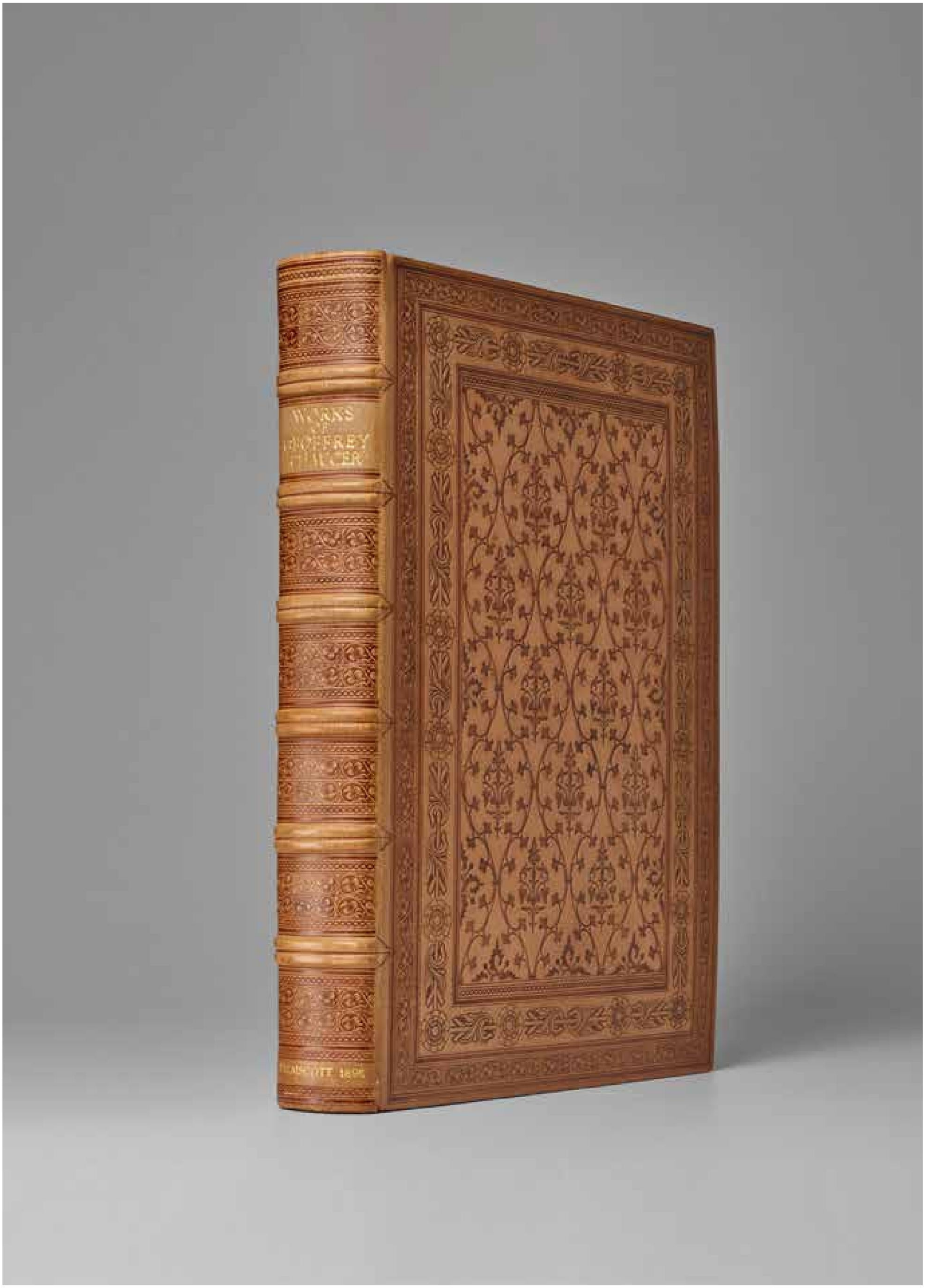
KELMSCOTT CHAUCER: THE FINEST BOOK SINCE THE GUTENBERG BIBLE.

CHAUCER, GEOFFREY. 1343-1400. *The Works ... now newly imprinted.* Edited by F.S. Ellis. Hammersmith: Kelmscott Press, 1896. Folio. Printed in Chaucer and Troy types, in red and black, woodcut title, borders and initials by C.E. Keates, W.H. Hooper and W. Spielmeyer after William Morris, 87 woodcut illustrations by W.H. Hooper after Edward Burne-Jones. Near contemporary full brown calf by Riviere and Son, elaborate blind stamped (echoing original designs found on pigskin bindings, and early German bindings), spine in seven compartments gilt lettered in second, top edge gilt, others uncut. *Provenance*: purchased from Goodspeed's Book Shop, Boston, 30 September 1963.



LIMITED EDITION, one of 425 copies of a total edition of 438. "THE FINEST BOOK SINCE GUTENBERG" (Franklin). The supreme achievement of the forty-year artistic collaboration between Morris and Burne-Jones, and of the Kelmscott Press: "the final chapter of co-operation; the venture in which their particular talents are combined for the last time, and to spectacular effect" (Robinson). Earliest plans for the work date to 1891 and the book announced to Kelmscott Press subscribers in December, however the actual printing of the book did not begin until August 1894, and was only issued to subscribers in June 1896. Not recorded in Peterson *The Kelmscott Chaucer, A Census* 2011; Franklin Private Presses p 192; Peterson A40; Robinson *William Morris, Edward Burne-Jones and the Kelmscott Chaucer*.

$60,000 - 90,000


WORKS
OF
GEOFFREY
CHAUCER

47
MORRIS, WILLIAM. 1834-1896.
The Earthly Paradise. Hammersmith: Kelmscott Press, 1896-97.
8 volumes, 4to, uncut. Printed in Golden type in black and red, title and facing page of volume one with full woodcut page-borders, text opening of all other volumes with similar double-page borders, each volume with one internal double-page opening, volumes IV, V and VII each with two double-page openings, a number of partial page-borders, numerous 10-line and smaller initial capitals, printer's device. Original limp vellum, spines gilt-lettered, each volume silk ties. Some light warping to covers, some volumes with light darkening. *Provenance*: Herbert Riley (bookplate in each volume).

LIMITED EDITION, one of 225 copies of an edition of 231. "None of the ten borders used in *The Earthly Paradise* appear in any other book. The four different half-borders round the poems to the months are also not used elsewhere" (Peterson). The first two volumes were issued by William Morris, the remaining volumes include the statement on the colophon page: "Printed by the Trustees of the late William Morris at the Kelmscott Press." Peterson A41.

$6,000 - 9,000

48
COCKERELL, SYDNEY C., editor.
Laudes Beatae Mariae Virginis. Edited by Sydney C. Cockerell.
Hammersmith: Kelmscott Press, 1896.
4to, uncut. Latin. Printed in Troy type in black, red and blue, numerous three-quarter woodcut page-borders, 7-line and smaller initial capitals, printer's device. Original holland-backed blue paper boards, title printed on upper cover. Some light darkening to spine and edges. *Provenance*: purchased from Philip C. Duschnes.

LIMITED EDITION, one of 250 copies, of a total edition of 260. "Morris purchased an early thirteenth-century English Psalter, which he called the Nottingham Psalter. One section of the Psalter, A Laudes Beatae Mariae Virginis, which Morris printed, was attributed to Stephen Langton or to John Peckham." With the Kelmscott printed insert laid in dated Dec 28th 1896 ascribing the poems to Stephen Langton. Peterson A42.

$1,000 - 1,500

49
CLANVOWE, SIR THOMAS. FL. 1400.
The Floure and the Leafe, & the Boke of Cupide, God of Love, or the Cuckow and the Nightingale. Hammersmith: Kelmscott Press 1896.
4to, uncut. Printed in Troy type in black and red, two large woodct initials, original holland-backed boards. Ink manuscript lettering on spine, some light darkening. *Provenance*: Mary Butler Kirkbirde (1874-1967) Director New York Health Dept Labs and Research (ownership inscription date 15 June 1897); Property of Bryn Mawr College Library (sale Parke-Bernet, New York, 11 June 1968, lot 16).

LIMITED EDITION, one of 300 copies, of a total edition of 310.
Peterson A43.

$1,000 - 1,500

50
SPENSER, EDMUND. D. 1599.
The Shepheardes Calender: Conteyning Twelve Aeglogues, Proportionable to the Twelwe Monethes. Hammersmith: Kelmscott Press,1896.
Small 4to. Printed in Golden type, 12 full-page woodcut illustrations by Arthur J. Gaskin and woodcut initials. Original holland-backed boards, title printed on upper cover. Toning to covers, slightly wear to spine, corners bumped.
Provenance: unnamed consignor (sale Sotheby's Parke-Bernet 7 October, 1968, lot 211).

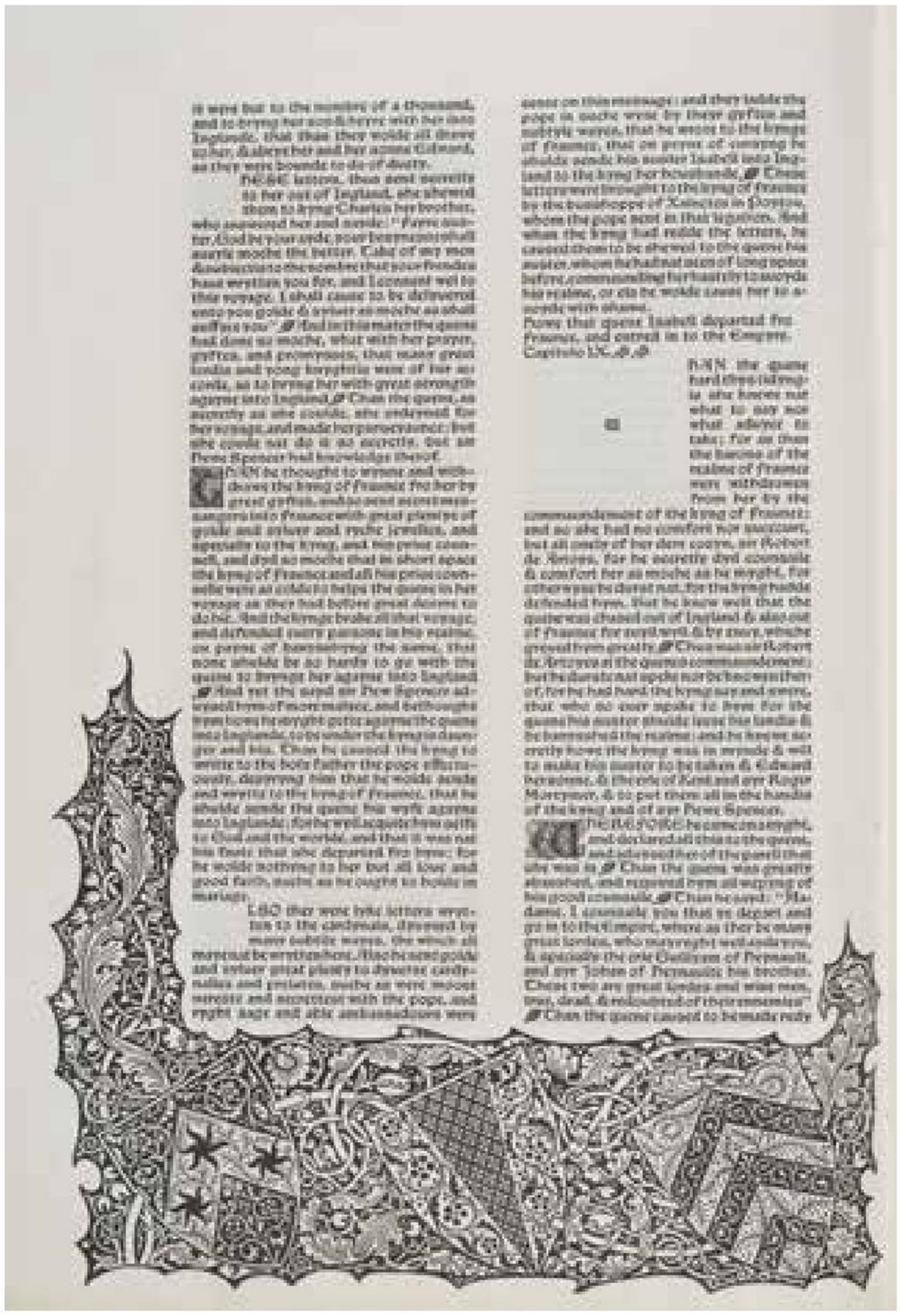
LIMITED EDITION, one of 225 copies of a total edition of 231.
Peterson A44.

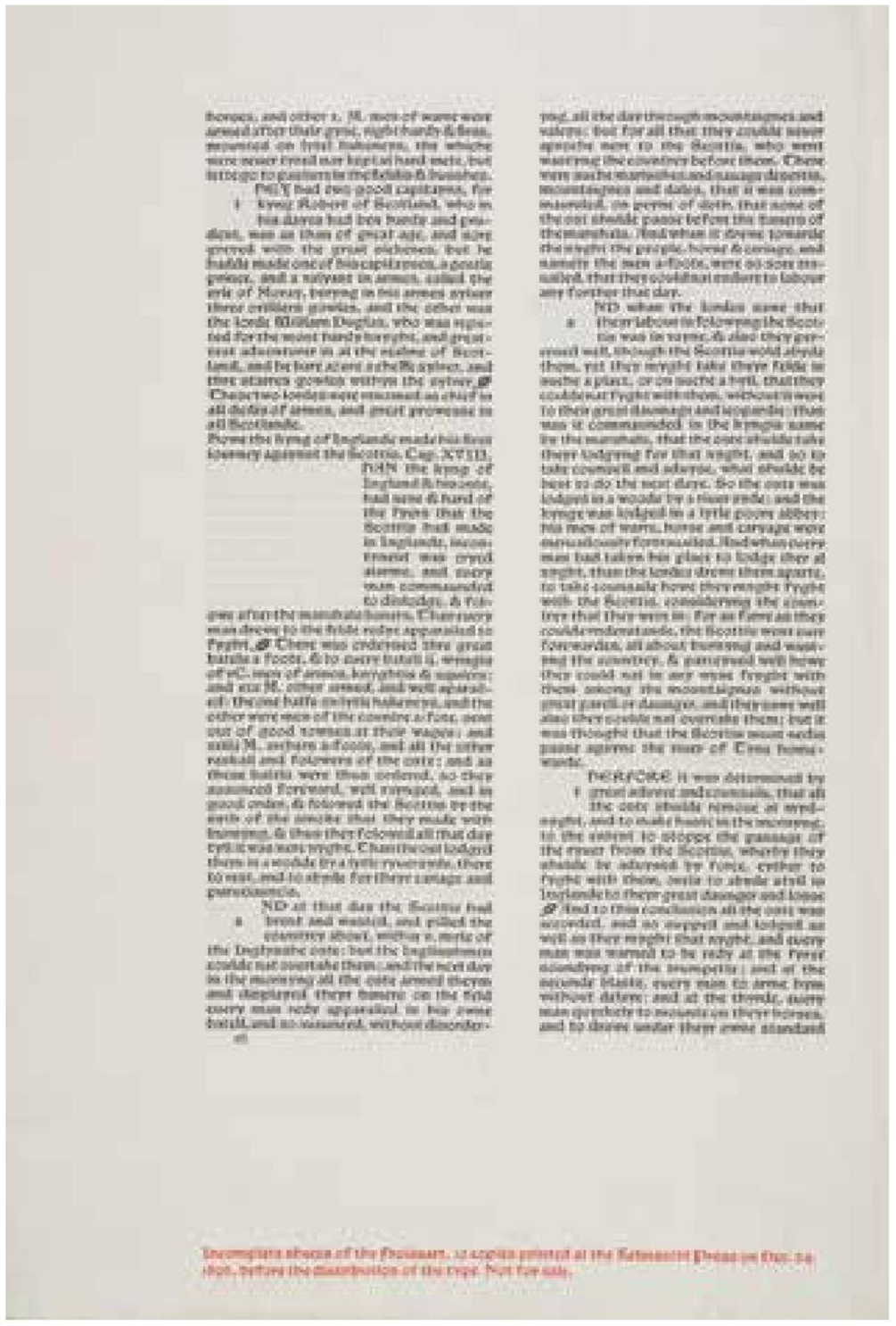
$2,000 - 3,000

51
MORRIS, WILLIAM. 1834-1896.
The Water of the Wondrous Isles by William Morris. Hammersmith: Kelmscott Press, 1896.
Large 4to, uncut. Printed in Chaucer type in red and black. 7 full page woodcut borders and large initial; side, corner, half, three-quarter and center woodcut borders, and numerous 3- to 6-line woodcut initials. Original limp vellum, yapp edges, spine gilt-lettered, 5 (of 6) silk ties. Some light creases to head of spine.
Provenance: John Wilfred Royds Brocklebank (1869-1926); purchased from Philip C. Duschnes.

LIMITED EDITION, one of 250 copies of a total edition of 256. One of the last Kelmscott Press productions during William Morris's lifetime. To the very end he was cutting initials and was reading proof. Only two "initial words Whilom & Empty" were "completed from his unfinished designed by R. Catterson-Smith" (colophon). A modern fantasy novel with supernatural components, this title is considered a precursor of today's fantasy literature. Peterson A45.

$3,000 - 4,000





52
RARE TRIAL LEAVES FROM FROISSART.
FROISSART, JEAN. 1337-1405. *Here Begynneth the Prologue of Sir John Froissart.* Hammersmith: Kelmscott Press, 1898.
Folio. Printed in Chauser type in red and black, woodcut border and several initials, unbound sheets comprising 16 pages, cloth folding case.
Provenance: purchased from Philip C. Duschnes, 1971.

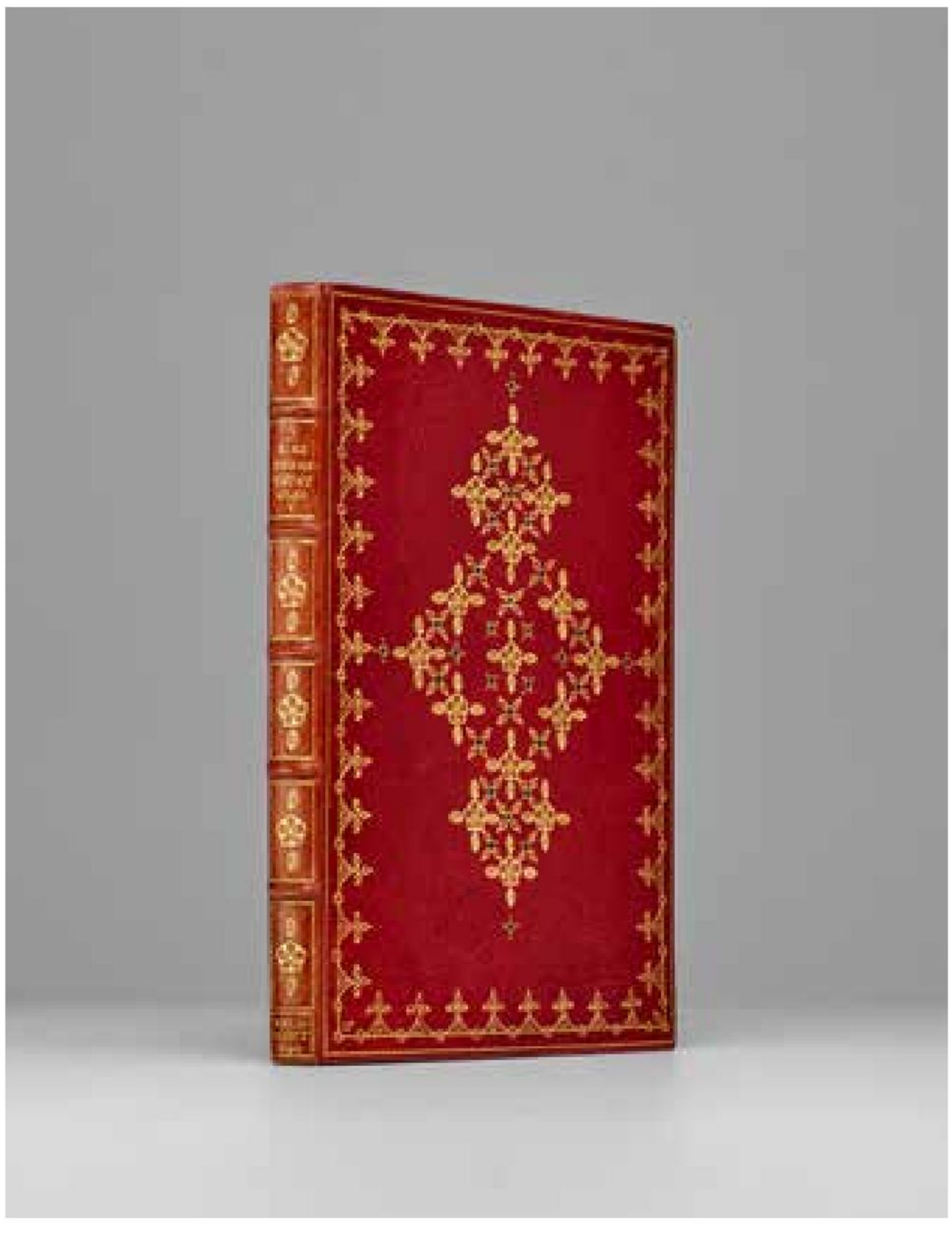
LIMITED EDITION, one of only 32 copies distributed to friends of William Morris. A great rarity from the Kelmscott Press. Froissart's *Chronicles* had long been a favorite of William Morris. He noted "... no book that I could do would give me half the pleasure I am getting from the Froissart. I am simply revelling in it. It's such a glorious and noble work and every page as it leaves the press delights me more than I can say. I am taking great pains with it, and doing all I can to realise what I have long wished." The Kelmscott Press advertised the work several times, and an edition was planed for 1895. It was finally abandoned after his death. A note at the end printed in red explains: "Incomplete sheets of the Froissart. 32 copies printed at the Kelmscott Press on Dec. 24, 1896, before the distribution of the type. Not for sale." Peterson A46.
[With:] *A facsimile of two trial pages*, New York, 1920. Limited edition, one of 110 copies. Cloth backed boards.

$6,000 - 9,000

53
FINELY BOUND BY DE SAUTY.
BURNE-JONES, EDWARD, illustrator. *Sire Degrevaunt.* Hammersmith: Kelmscott Press, 1897.
8vo, uncut and unopened. Printed in Chaucer type in red and black, frontispiece by Edward Burne-Jones, wood-engraved borders and initials. Contemporary red morocco elaborately gilt by ALFRED DE SAUTY designed with a gilt border and central floral design incorporating small black morocco dot inlays, top edges gilt. Spine very lightly sunned.

LIMITED EDITION, one of 350 copies of a total edition of 356. The well executed binding is by Alfred De Sauty (1870-1949) who was the subject of an essay by Marianne Tidcombe entitled “The Mysterious Mr. De Sauty,” published in *For the Love of the Binding. Studies in Bookbinding History Presented to Mirjam Foot* (2000), pp 329-336. She notes that “the first non-trade bookbinder, T. J. Cobden-Sanderson, emerged in the 1880’s ... he was followed by hundreds of women, but only two male binders of any significance: Douglas Cockerell and Alfred De Sauty.” Inspired by seeing illustrations of the bindings of Cobden-Sanderson in an issue of *The Studio,* he soon found work at the Hampstead Bindery and Guild of Women Binders. De Sauty was responsible for some of the best designs of the two binderies, and carried out all the stages of the craft himself, from sewing to the designing and exceptionally delicate tooling of the covers. “Mr. de Sauty is another young binder, and his work is of considerable merit. His inlays are distinguished for the taste shown in the association of colours, and his finishing has some of the brilliant qualities of the French school, seen particularly in the finely studded tooling of which he seems particularly fond. He has now the post formerly held by Mr. Cockerell” (see Prideaux, *Modern Bookbindings* Gutenberg.org). Peterson A47.

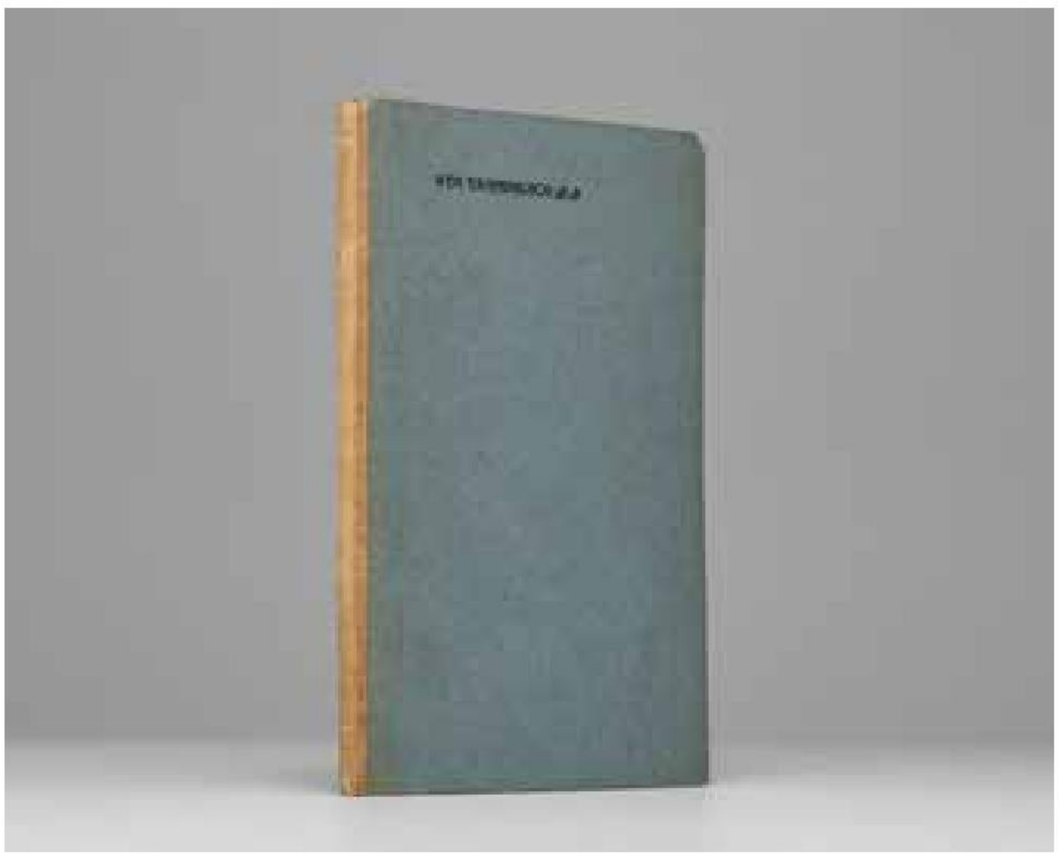
$4,000 - 6,000



54
ELLIS, FREDERICK STARTRIDGE, editor. 1830-1901.
Syr Ysambrace. Hammersmith: Kelmscott Press, 1897.
4to, uncut. Printed in Chaucer type in red and black, woodcut frontispiece after Edward Burne-Jones, ornamental borders, initials and press device. Original holland-back blue boards, spine linen perished, upper joint split, some light soiling.

LIMITED EDITION, one of 350 copies of a total edition of 358. Third and last of the reprints from the Camden Society's volume of Thorton Romances. Peterson A48.

$800 - 1,200



55
ELLIS, FREDERICK STARTRIDGE, editor. 1830-1901.
Syr Ysambrace. Hammersmith: Kelmscott Press, 1897.
4to, uncut. Printed in Chaucer type in red and black, woodcut frontispiece after Edward Burne-Jones, ornamental borders, initials and press device designed. Original holland-back blue boards, some darkening.
Provenance: Library of the University of Minnesota (bookplate and a few other library marks).

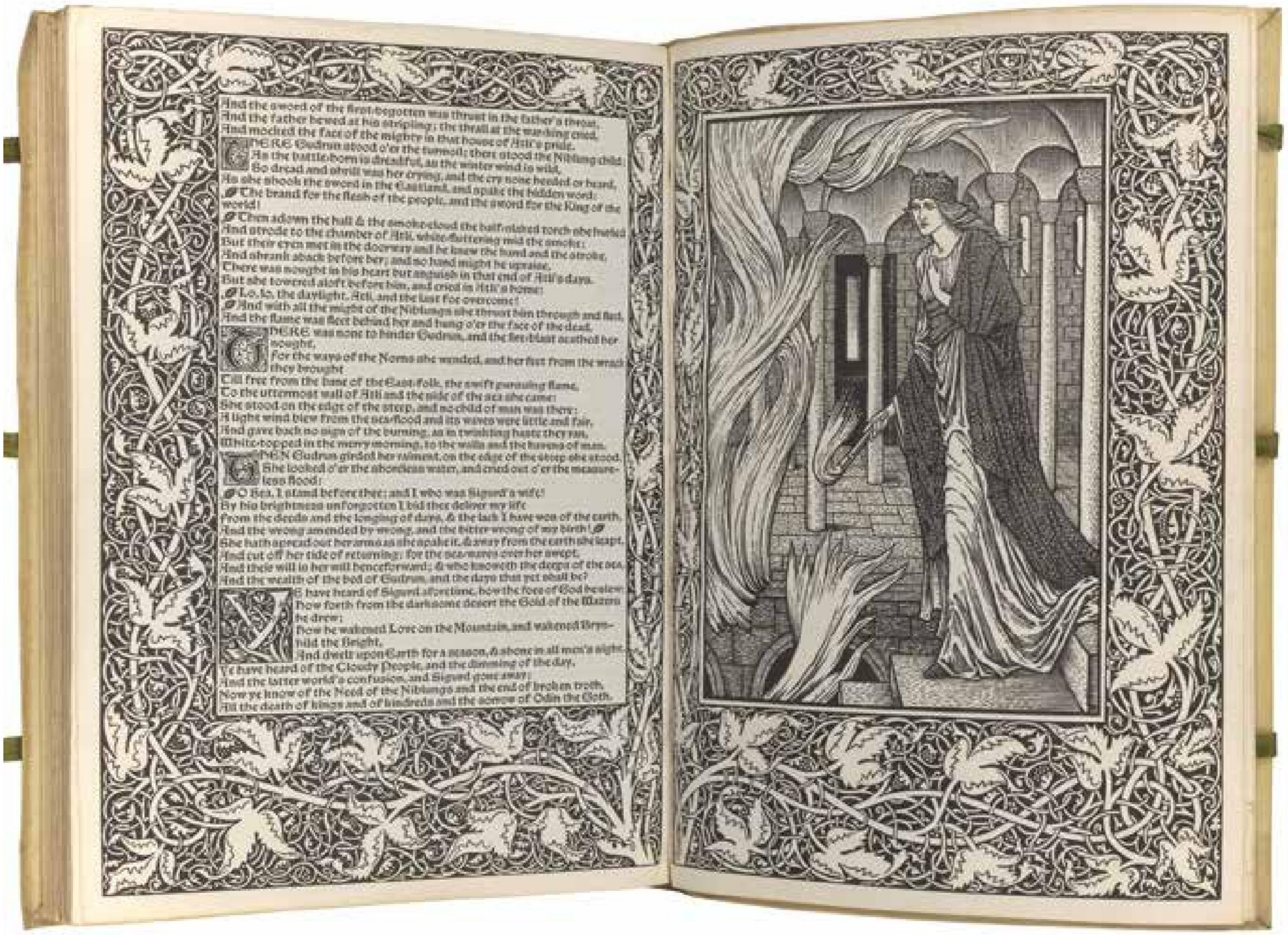
LIMITED EDITION, one of 350 copies of a total edition of 358. Third and last of the reprints from the Camden Society's volume of Thorton Romances. Peterson A48.

$800 - 1,200

56
COCKERELL, SYDNEY C. editor.
Some German Woodcuts of the Fifteenth Century. Hammersmith: The Kelmscott Press, 1898.
Large 4to, uncut. Printed in Golden type in red and black. 35 woodcut illustrations and initials. Original holland-backed boards, title printed on upper cover. Some light darkening to spine and edges, corners rubbed, small faint stain to upper cover.
Provenance: Edward A. Woods (bookplate).

LIMITED EDITION, one of 225 copies of a total edition of 233. The 35 reproductions of woodcut illustrations of incunable editions were selected from books in Morris' private library. Peterson A49.

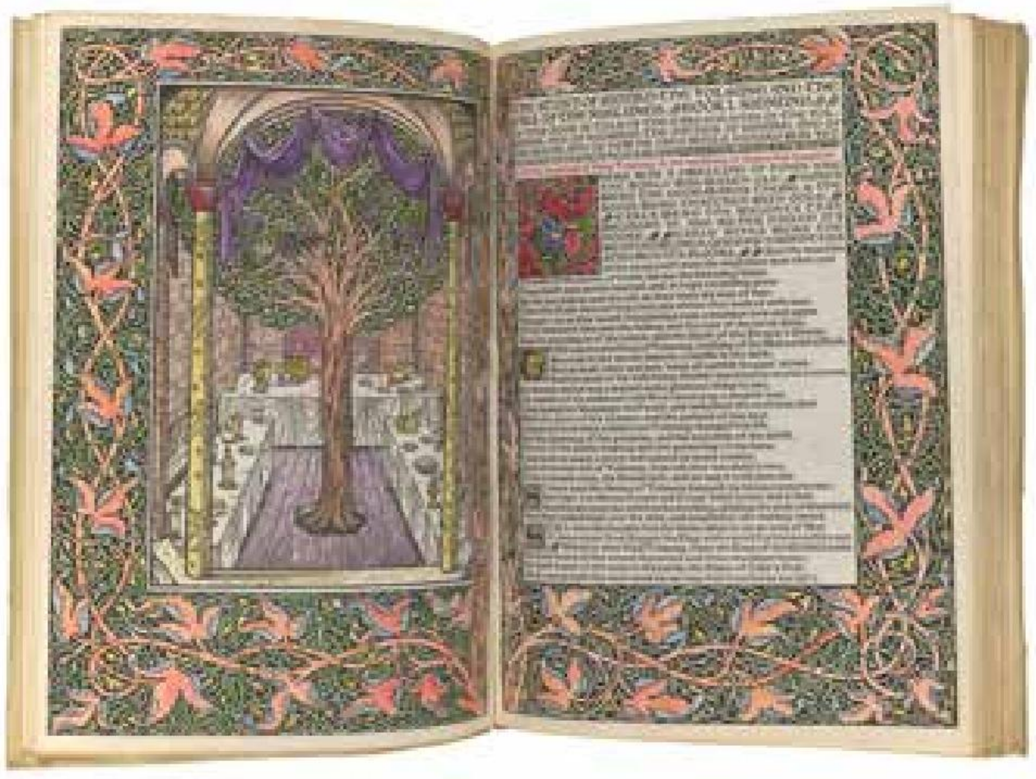
$800 - 1,200



57
MORRIS, WILLIAM. 1834-1896.
The Story of Sigurd the Volsung and the Fall of the Niblungs.
Hammersmith: Kelmscott Press, 1898.
Folio, uncut. Printed in Chaucer type in red and black. Full-page woodcut frontispiece and illustration by Edward Burne-Jones, the facing pages with full woodcut borders; numerous partial woodcut borders and 3- to 6-line woodcut initials. Original limp vellum, yapp edges, spine gilt-lettered, silk ties. edges with minor staining some light warping.
Provenance: D.G. Bridson (bookplate); unnamed consignor (sale Sotheby's London, 12 December 1974, lot 327).

LIMITED EDITION one of 160 copies of a total edition of 166. This was Morris' favorite work of literature. "The two borders used in this book were almost the last that Mr. Morris designed." Peterson A50.

$6,000 - 9,000



58
MORRIS, WILLIAM. 1834-1896.
The Story of Sigurd the Volsung and the Fall of the Niblungs.
Hammersmith: Kelmscott Press, 1898.
Folio, uncut. Hand colored frontispiece and initials. Printed in Chaucer type in red and black. Full-page woodcut frontispiece and illustration by Edward Burne-Jones, the facing pages with full woodcut borders; numerous partial woodcut borders and 3- to 6-line woodcut initials. Original limp vellum, yapp edges, spine gilt-lettered, remnants of silk ties. Overall yellowed and moderately light soiling and warping to covers. 3/4" hole to lower portion of spine (vellum defect?).
Provenance: Oscar A. Kimber (O.A.K. bookplate, dated 1897); Lynval Davidson (1887-1964, his sale Parke Bernet 18 February 1969 lot 128).

LIMITED EDITION one of 160 copies of a total edition of 166. This was Morris' favorite work of literature. Peterson A50.

$1,000 - 1,500

59
MORRIS, WILLIAM. 1834-1896.
The Sundering Flood. Hammersmith: Kelmscott Press, 1897.
8vo, uncut. Printed in Chaucer type in red and black. Original holland-backed boards. With slight chipping to paper label, corners bumped with some wear.

LIMITED EDITION, one of 300 copies of the last romance novel written by Morris. Peterson A51.

$1,000 - 1,500

60
MORRIS, WILLIAM. 1834-1896.
Love is Enough, or the Freeing of Pharamond: A Morality.
Hammersmith: Kelmscott Press, 1898.
4to, uncut. Printed in Troy and Chaucer types in red, black, and blue, full-page woodcut frontispiece and illustration by Edward Burne-Jones, the facing pages with full woodcut borders other ornaments and initials, original limp vellum, yapp edges, gilt lettering on spine, 5 (of 6) blue silk ties, some minor soiling.

LIMITED EDITION, one of 300 copies of a total edition of 308 of this play written by Morris in 1872 in the manner of medieval plays. The moral of the play is that love is more important than power and wealth. Peterson A52.

$4,000 - 6,000

PSYCHE BORNE OFF BY ZEPHYRUS, DRAWN BY EDWARD BURNE-JONES & ENGRAVED BY WILLIAM MORRIS

NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS

I BEGAN printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages, & of the earlier printing which took its place. As to the fifteenth-century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found I had to consider chiefly the following things: the paper, the form of the type, the relative spacing of the letters, the words, and the

61

PRINTED ON VELLUM: THE FOUNDING OF THE KELMSCOTT PRESS.

MORRIS, WILLIAM. 1834-1896. *A Note By William Morris On His Aims In Founding The Kelmscott Press Together With A Short Description Of The Press By S. C. Cockerell, and An Annotated List Of The Books Printed Thereat.* Hammersmith: Kelmscott Press, 1898. 8vo, uncut. Printed in Golden type in black and red, with five pages in the Troy and Chaucer types. Woodcut frontispiece after Edward Burne-Jones. Original holland-backed blue boards, the word Note added in manuscript to the spine, some light rubbing and darkening. *Provenance*: Robert Proctor (1868-1903), English bibliographer (bookplate with initials and motto “Macte virtute esto”); Mark Lansburgh Collection (bookplate); purchased from Chiswick Book Shop, New York, correspondence dated 9 January 1970 laid in.

LIMITED EDITION, one of 12 copies PRINTED ON VELLUM of a total edition of 537 OF THE LAST BOOK PRINTED AT THE KELMSCOTT PRESS, with William Morris clipped signature counter signed by Sydney Cockerell pasted to lower paste-down. Sir Sydney Carlyle Cockerell, (1867-1962) was secretary to William Morris at the Kelmscott. Contains Morris’s ideas on fine printing and book illustration, Sydney Cockerell’s history of the Press and a bibliography of Kelmscott Press. With the misprint errata pasted in. Peterson A53.

$30,000 - 50,000

62
MORRIS, WILLIAM. 1834-1896
A Note By William Morris On His Aims In Founding The Kelmscott Press Together With A Short Description Of The Press By S. C. Cockerell, and An Annotated List Of The Books Printed Thereat.
Hammersmith: Kelmscott Press, 1898.
8vo, uncut. Printed in Golden type in black and red, with five pages in the Troy and Chaucer types. Woodcut frontispiece after Edward Burne-Jones. Original holland-backed blue boards.
Provenance: Leroy Arthur Sugarman (bookplate).

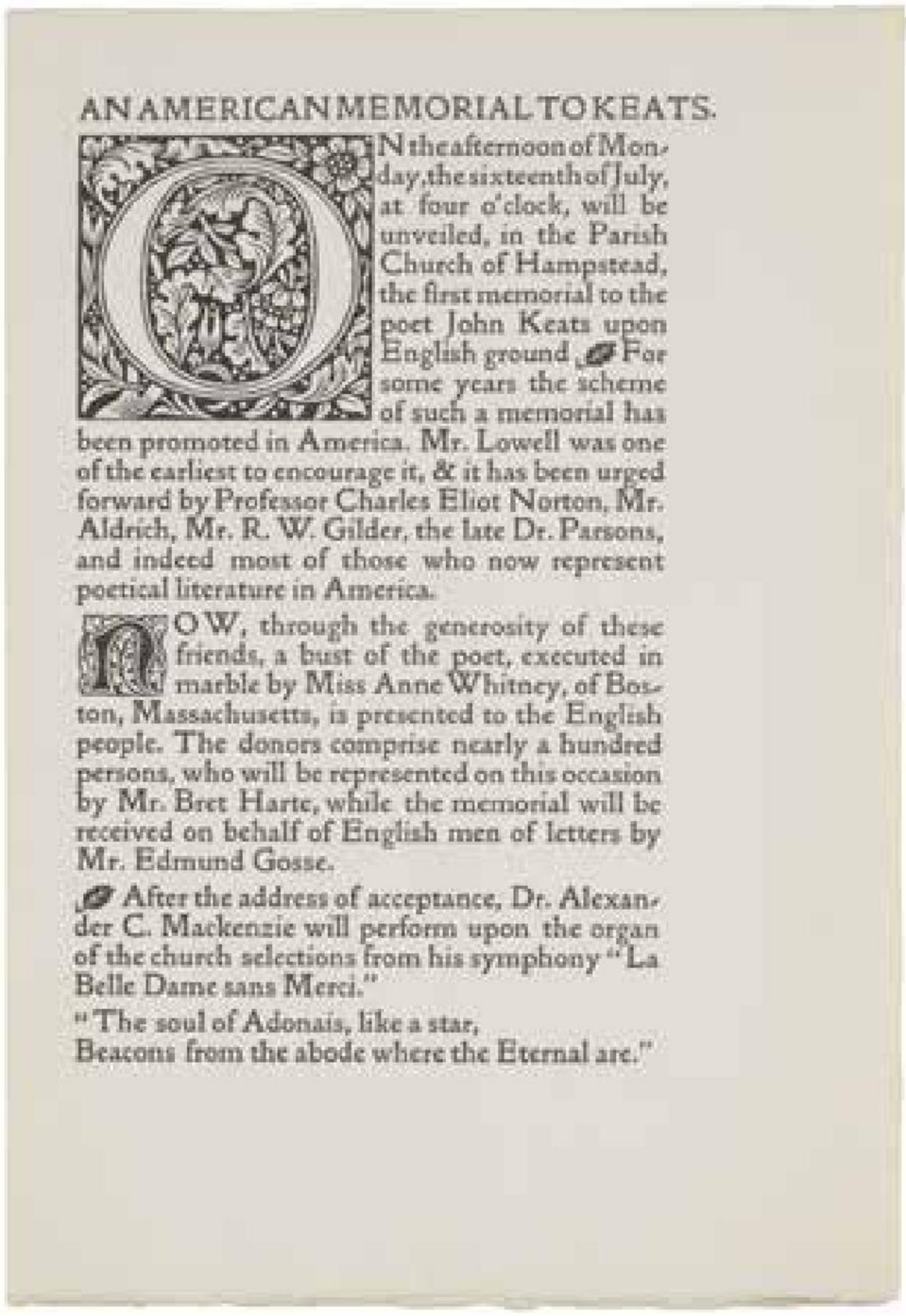
LIMITED EDITION, one of 525 copies of a total edition of 537. Contains Morris's ideas on fine printing and book illustration, Sydney Cockerell's history of the Press and a bibliography of Kelmscott Press. It is the last book printed at Kelmscott. With the misprint errata pasted in. Peterson A53.

$2,000 - 3,000

63
RARE COLLECTION OF LEAFLETS.
"Kelmscott Press Leaflets" (spine title). Hammersmith: Kelmscott Press, 1892-1898.
4to (210 x 147 mm). and smaller, uncut. Printed in Golden and Troy type in red and black with initials. Original limp vellum, yapp edges, gilt lettering on spine, 1 (of 4) silk ties, some minor darkening.

NEARLY COMPLETE COLLECTION of approximately 45 "Kelmscott Press Leaflets": publication announcements, order forms in chronological order July 1892 – February 25 1898, bound like a typical Kelmscott Press publication. One of the last items, dated Feb 25th, 1898, announced press closing and "Three hand-presses ... will be sold by private treaty." Peterson states 51 notices of this nature were published. This is a nearly complete set.
A listing will be provided upon request.

$4,000 - 6,000



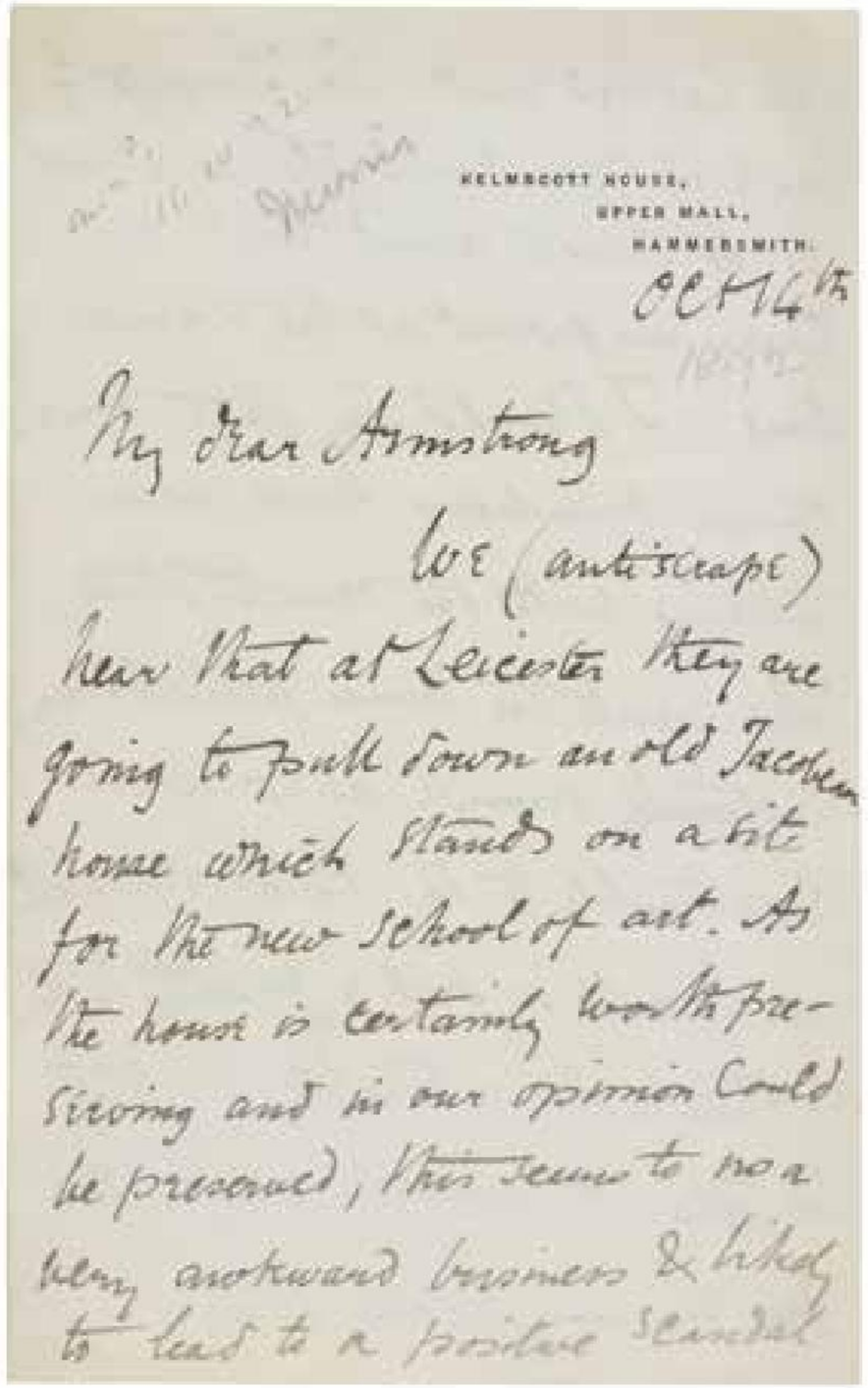
AN AMERICAN MEMORIAL TO KEATS.

ON the afternoon of Monday, the sixteenth of July, at four o'clock, will be unveiled, in the Parish Church of Hampstead, the first memorial to the poet John Keats upon English ground. For some years the scheme of such a memorial has been promoted in America. Mr. Lowell was one of the earliest to encourage it, & it has been urged forward by Professor Charles Eliot Norton, Mr. Aldrich, Mr. R. W. Gilder, the late Dr. Parsons, and indeed most of those who now represent poetical literature in America.

NOW, through the generosity of these friends, a bust of the poet, executed in marble by Miss Anne Whitney, of Boston, Massachusetts, is presented to the English people. The donors comprise nearly a hundred persons, who will be represented on this occasion by Mr. Bret Harte, while the memorial will be received on behalf of English men of letters by Mr. Edmund Gosse.

After the address of acceptance, Dr. Alexander C. Mackenzie will perform upon the organ of the church selections from his symphony "La Belle Dame sans Merci."

"The soul of Adonais, like a star,
Beacons from the abode where the Eternal are."



KELMSCOTT HOUSE,
UPPER MALL,
HAMMERSMITH.

OCT 14th
1892

My dear Armstrong

We (antiscrape)
hear that at Leicester they are
going to pull down an old Jacobean
house which stands on a site
for the new school of art. As
the house is certainly worth preserving and in our opinion could be preserved, this seems to us a very awkward business & likely to lead to a positive scandal

64
KELMSCOTT PRESS EPHEMERA.
"An American Memorial to Keats." Hammersmith: Kelmscott Press, 1894.
4to. Printed in the Golden type of the Kelmscott Press, with three woodcut initials, printed on side.

Cancelled version of an announcement (1st issue) and invitation to the ceremony of July 16, 1894, at Hampstead Parish Church, at which Bret Harte was to present a bust of Keats to the English people. Comprises 2 copies of the *Memorial* and one copy of the printed invitation. Peterson, D4.

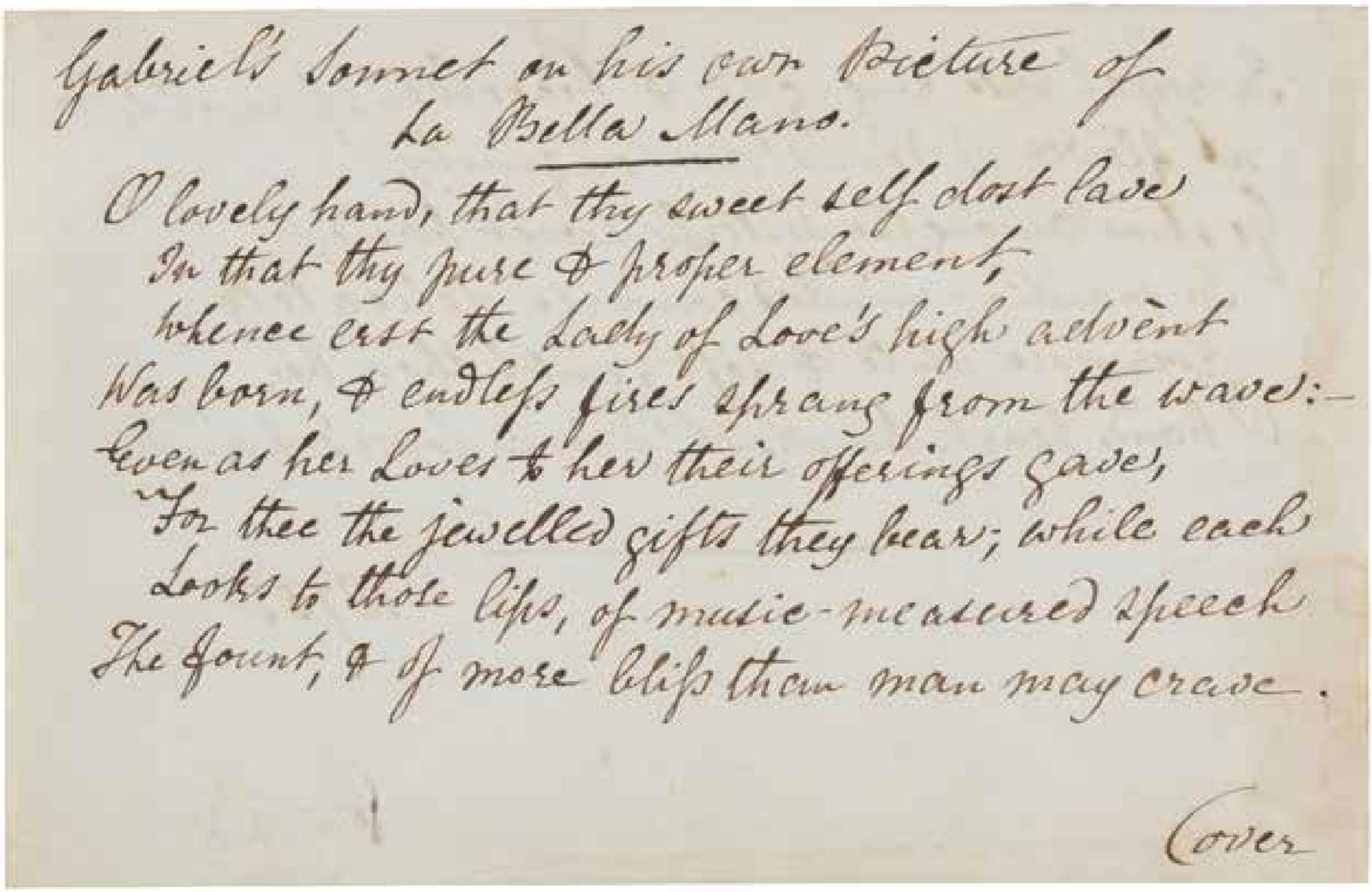
[With:] Four scholarship certificates for the London County Council Technical Education Board, each with woodcut border and initial approx. 154 mm. by 200 mm. [c 1894-98]. *Provenance*: unnamed consignor (Sotheby's London, 5 May, 1974 lot 223).

$800 - 1,200

65 ¤
MORRIS LETTER ON PRESERVATION.
MORRIS, WILLIAM. 1834-1896. Autograph Letter Signed ("William Morris") to [William] Armstrong, regarding the imminent demolition of an antique house, 3 pp (with signature on p 3), 8vo, bifolium, Hammersmith, October 14, [1892], some soiling and fold creases, together with 2 copies of a typed transcription.

MORRIS ENLISTS THE HELP OF SIR WILLIAM ARMSTRONG TO SAVE AN OLD JACBOEAN HOUSE. In 1877, William Morris founded the Society for the Protection of Ancient Buildings, which he nicknamed "Anti-scrape," still operating as the oldest and largest preservation society in Britain. Their manifesto written by Morris with other founding members sought to change the 19th-century conservation methods in Britain, which at the time were to tear down ailing structures and rebuild in a fashionable faux Gothic style with no regard to the original architecture. English engineer and industrialist William Armstrong (1810-1900), who built one of the most extravagant homes of the Victorian era — Cragside — in Northumberland, which became the first house to be lit by hydroelectricity in 1878. Cragside also served as Armstrong's exhibition space, hosting one of the finest collections of arts and crafts art and decoration. One of the richest men in Europe, Armstrong also aided in a number of preservation projects. Morris writes: "*We (antiscrape) hear that at Leicester they are going to pull down an old Jacobean house which stands on a site for the new school of art. As the house is certainly worth preserving and in our opinion could be preserved, this seems to us a very awkward business & likely to lead to a positive scandal if carried out ... as Leicester is such a beastly hole, I think some trouble ought to be taken to preserve one of the few remaining houses there.*"

$600 - 900



Gabriel's Sonnet on his own Picture of
La Bella Mano.

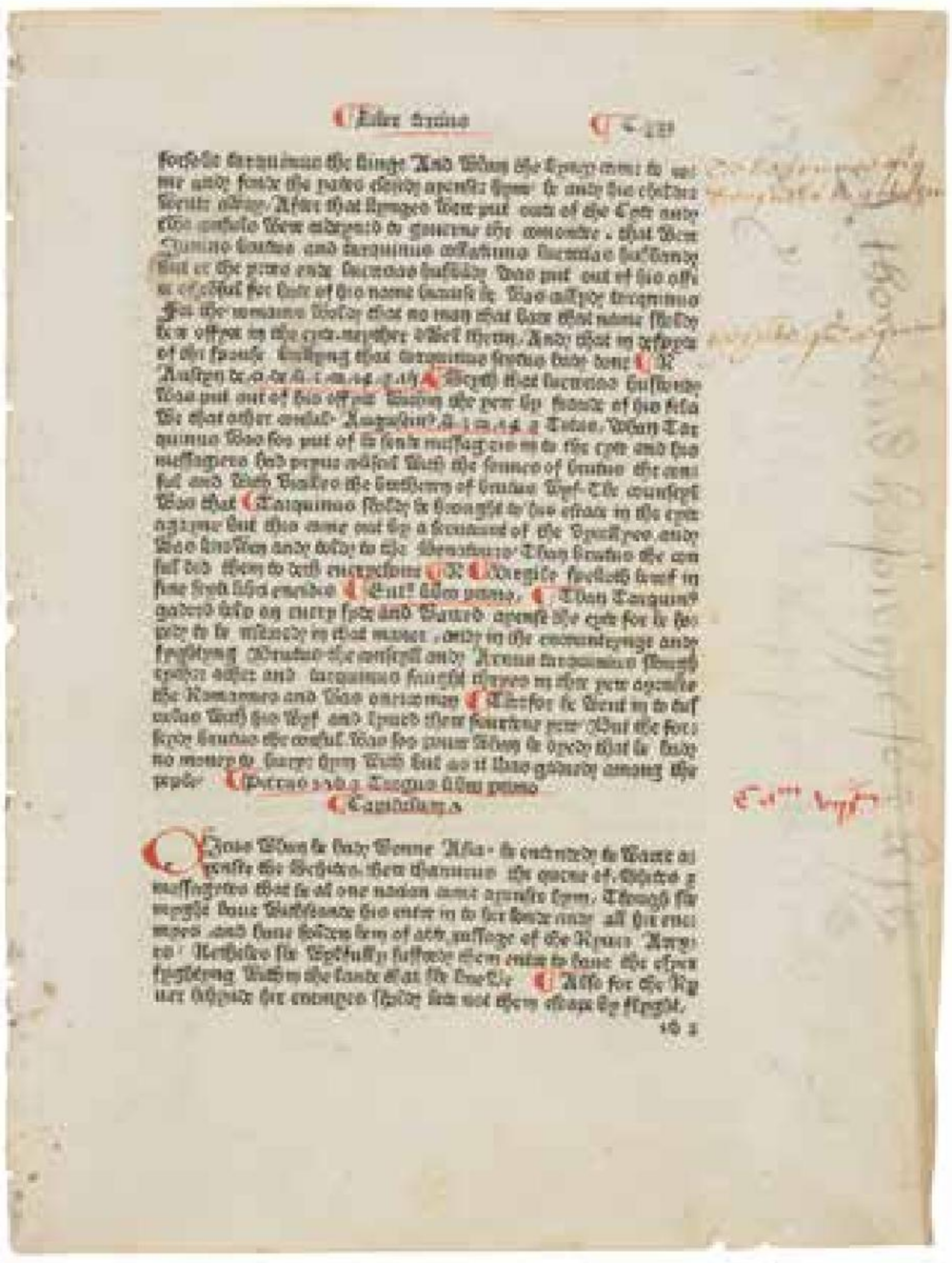
O lovely hand, that thy sweet self dost lave
In that thy pure & proper element,
Whence erst the Lady of Love's high advent
Was born, & endless fires sprang from the wave:—
Even as her Loves to her their offerings gave,
For thee the jewelled gifts they bear; while each
Looks to those lips, of music-measured speech
The Regent, & of more bliss than man may crave.

Cover

66 ¤
ROSSETTI, CHRISTINA. 1830-1894.
ROSSETTI, DANTE GABRIEL. 1828-1882. Autograph Poem (unsigned) in the hand of Christina Rossetti, a fair copy of "La Bella Mano," headed "*Gabriel's Sonnet on his own picture La Bella Mano*," 2 pp, 115 x 178 mm, dated "1875" at end of p 2, staining to left edge of verso.

AN AUTOGRAPH FAIR COPY IN THE HAND OF CHRISTINA ROSSETTI, of her brother Dante Gabriel's poem "La Bella Mano." Gabriel Rossetti had written the poem on his own painting of the same name, painted in 1875, depicting his model Alexis Wilding washing her hands surrounded by her angelic attendants, modelled by Morris's daughter and wife, May and Jane Morris. Rossetti and Morris jointly leased Kelmscott in 1871, but by 1874 Rossetti had left Kelmscott Manor permanently and did not return.

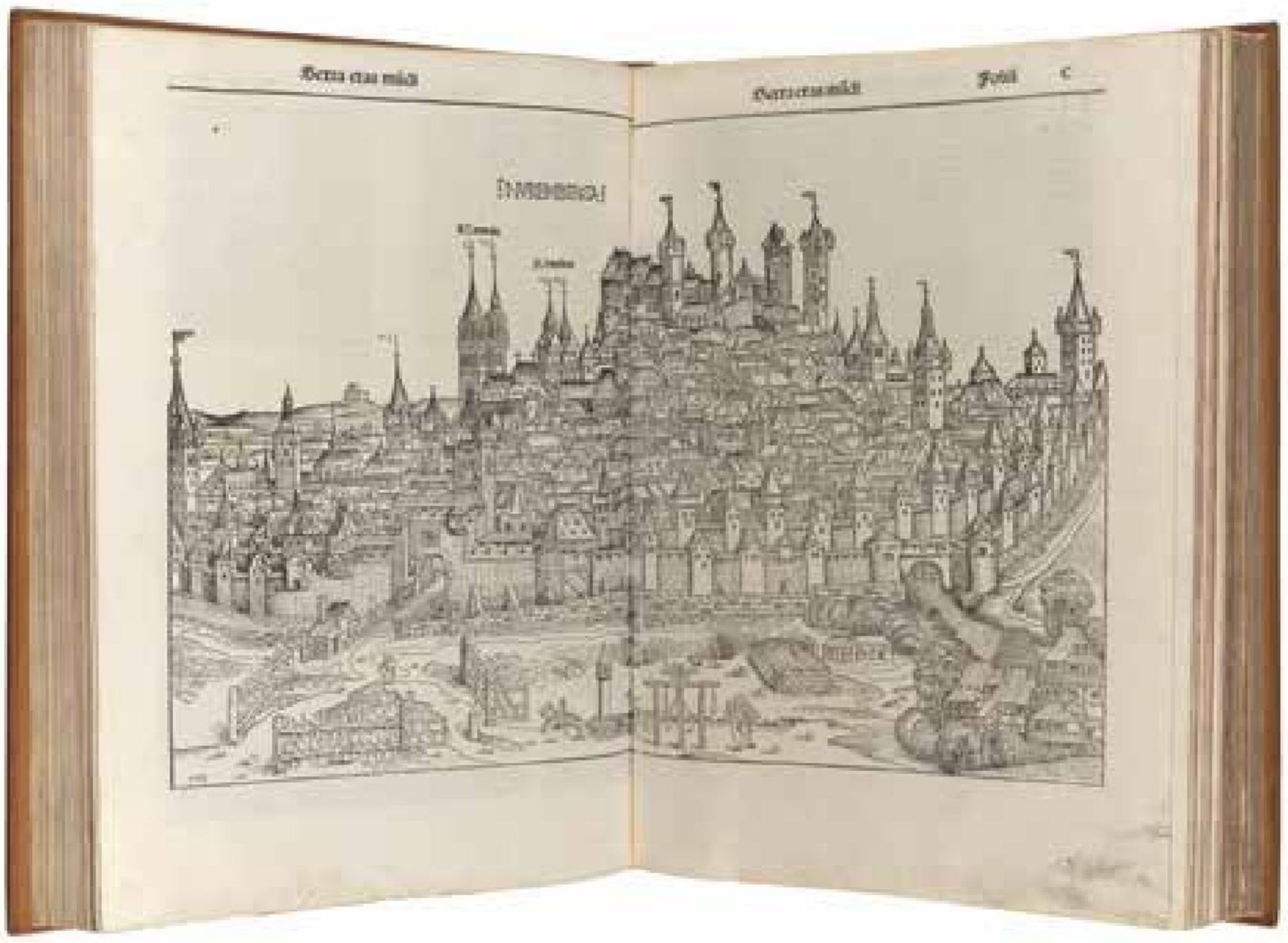
$800 - 1,200



67 ¤
A CAXTON IMPRINT LEAF.
HIGDEN, RANULPH. C. 1280-1364. *Polycronicon.* [Westminster: William Caxton, 1482].
1 p, folio (275 x 204 mm), being a single leaf (CXXI) of Liber Tercius, 40 lines and headline, blackletter rubricated in red. Light browning and soiling, heavier to fore-edge margins, some penciled notations and long vertical crease to outside margin.

Goff H267; Pforzheimer 489; STC 13438.

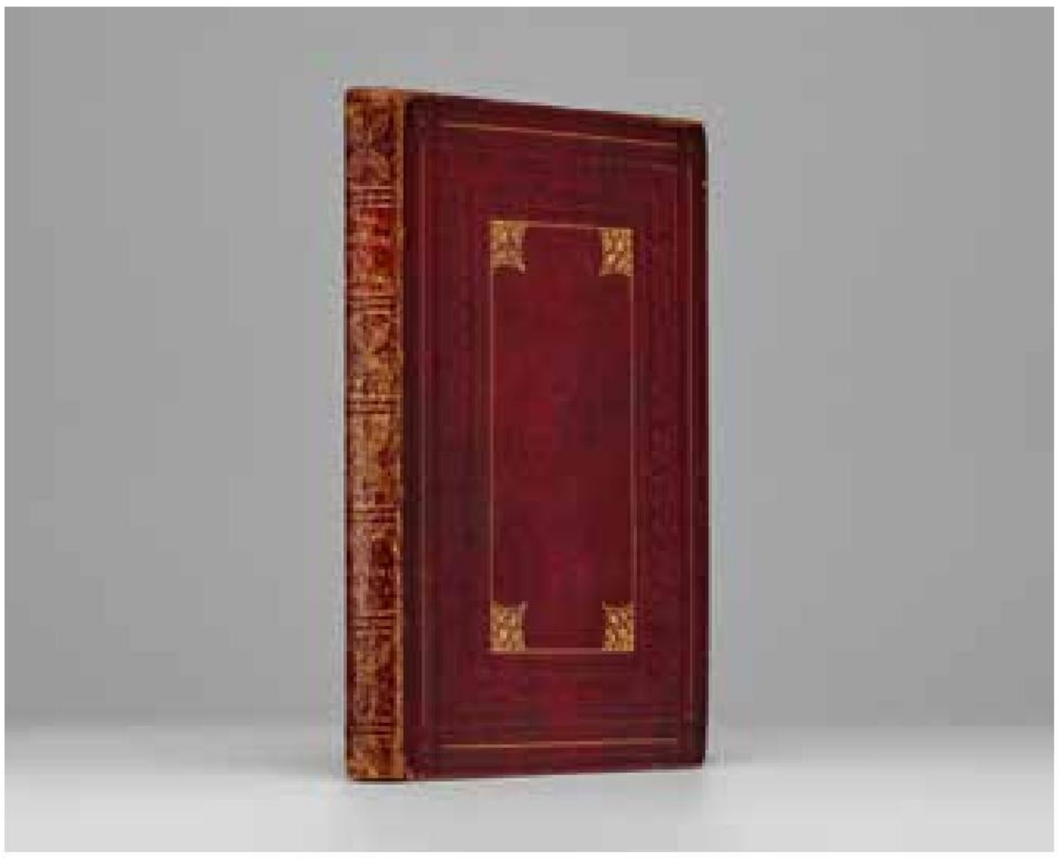
$400 - 600



68
NUREMBERG CHRONICLE.
SCHEDEL, HARTMANN. 1440-1514. *Liber chronicarum.* Nuremberg: Anton Koberger for Sebald Schreyer and Sebastian Kammermeister, 12th July 1493.
Imperial folio (436 x 300 mm.) 326 leaves (of 328 without blanks 55/6 and 61/6). Xylographic title, c. 1809 woodcut illustrations printed from 645 blocks (S.C. Cockerell's count, see *Some German woodcuts of the fifteenth century* 1897, pages 35-36, lot 56) by Michael Wolgemut, Wilhelm Pleydenwurff and their workshop, including Albrecht Dürer, comprising 29 double-page town views, 8 full-page woodcuts and double-page maps of the World [Shirley 19] and of Europe by Hieronymus Münzer after Nicolas Khrypffs. With leaves 259, 260, 261 left blank except for printed headlines for readers' manuscript supplements. 64 lines and headline, table and parts of text double column. Types: 9:165G (headings), 15:110bG (text). 2- and 3-line printed and 7- to 14-line initial spaces. Late 19th early 20th century Niger morocco by the Guild of Women Binders (blind stamped front turn-in) with a simple design of fillets, and dotted squares, gilt edges. Some light rubbing to edges. Occasionally some light browning and staining, approximately 15 leaves with marginal tears or repairs sometimes crossing lines of text or image, a few corners repaired. *Provenance*: Manuscript note on first leaf and some marginalia at beginning.

FIRST EDITION OF THE NUREMBERG CHRONICLE the most extensively illustrated book of the 15th century. The 29 large double-page city views, many illustrated for the first time, are accurate in depicting particular distinguished features of each city. In addition, it includes many details of 15th-century daily life: carpenters with their tools, astronomers and their instruments, archers, bridges, derricks, dishes, furniture, windmills, ships, beds, houses, fortifications, weapons, tents, wharves, ferries, books, drawing materials, dogs, horses, and other animals, as well as costumes. Hartmann Schedel's *Nuremberg Chronicle* epitomizes "the commercial sophistication, economic power and technical virtuosity that brought the art of print to this extraordinary climax" (Pettegree). It was offered for sale at two prices. "Unbound and uncolored it could be obtained for a third of the price of bound and colored copies ... Some of the copies were colored in Wolgemut's establishment" (Shaffer). Reference: BMC II 437.IC 7451; BSB-Ink. S-195; Bod-Inc. S-108; CIBN S-161; Goff S-307; GW M40784; HC *14508; Pettegree, *The Book in the Renaissance,* New Haven, 2011 p. 42; Reske, *The Production of Schedel's Nuremberg Chronicle* Wiesbaden, 2000; Ellen Shaffer *The Nuremberg Chronicle* Los Angeles, 1950; Wilson, *The Making of the Nuremberg Chronicle*, Amsterdam, 1976.

$30,000 - 50,000



69
HERALDRY.
WYRLEY, WILLIAM. 1565-1618. *The true use of armorie, shewed by historie, and plainly proved by example...* London: J. Jackson for G. Cawood, 1592.
4to (185 x 130 mm). Title page with ornamented border, woodcut initial on first page of text, woodcut heraldic escutcheons with hand coloring in red and black. 19th century oxblood straight-grained morocco, decorated in gilt and blind, all edges gilt. Rubbed, light foxing and spotting, light dampstaining at bottom edges, old notations in ink on front and rear endpapers, some penciled marginalia.
Provenance: Francis Pierpont Barnard (British Archaeology professor, 1854-1931, bookplate and signature on front flyleaf); “Stowe copy” inscribed on rear flyleaf (i.e., S. Leigh Sotheby & Co., ‘The Library Removed from Stowe House, Buckinghamshire,’ January 8 to February 10, 1849, lot 5699). Unidentified heraldic booklabel on front paste-down.

FIRST EDITION. Scarce work on the history and symbolism of heraldic devices, written partly in prose and partly in lover verse — with two long poems singing the praises of Sir John Chandos and Sir John de Gralhy Capitall de Buz. STC 26062.

$1,500 - 2,000

70 ¤
A. EDWARD NEWTON’S COPY.
GAY, JOHN. 1685-1732. *The Beggar’s Opera.* London: John Watts, 1728.
Small 8vo (190 x 114 mm). 58 pp, 8 leaves of engraved music at end. 20th-century gilt-ruled morocco by Morrell (penciled notation on flyleaf), 5 raised bands on spine, gilt dentelles, all edges gilt. Slightly rubbed, top margins closely trimmed into page numbers of sheet music, lacking advertisement pages at end, light browning and spotting.
Provenance: Alfred Edward Newton (American industrialist, 1864-1940, bookplate).

FIRST EDITION, FIRST ISSUE of this classic satire, from the library of A. Edward Newton. Rothschild 928.

$400 - 600

71 ¤
WILLIAM MORRIS PRESENTATION COPY.
MORRIS, WILLIAM. 1834-1896. Translator. *The Aenids of Virgil done into English Verse.* London: Ellis & White, 1876.
8vo. Publisher’s dark green cloth, paper spine label. Rubbed, corners and edges bumped, spine label heavily worn, light browning and scattered spotting.

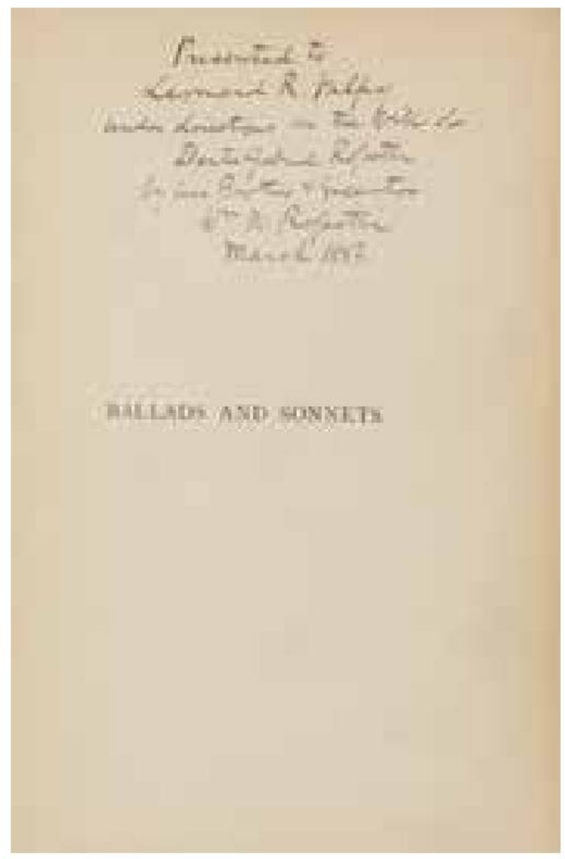
PRESENTATION COPY, inscribed on the half-title: “*Wilfred L. Heeley, from his friend, Willam Morris*.” Heeley and Morris met at Oxford, where they worked together on the *Oxford and Cambridge Magazine*, along with a circle of friends (the Birmingham Set) that included Edward Burne-Jone, William Fulford, Charles Joseph Faulkner, the poet Richard Watson Dixon, and Harry MacDonald.

$400 - 600

72
ROSSETTI POSTHUMOUS PRESENTATION.
ROSSETTI, DANTE GABRIEL. 1828-1882. *Ballads and Sonnets.* London: Ellis and White, 1882.
8vo. Publisher's dark blue cloth, with gilt stamping and patterned endpapers designed by the author. Spine ends and corners bumped, a little rubbed, light toning.
Provenance: Leonard R. Valpy (presentation inscription).

PRESENTATION COPY, inscribed on the half-title page: "*Presented to Leonard R. Valpy under direction in the will of Dante Gabriel Rossetti by his brother & executor Wm. M. Rossetti, March 1883*." Fourth edition. Valpy was an important DGR patron and collector.

$1,000 - 1,500



73 ¤
ROSETTI FAMILY.
Archive of correspondence to the Rossetti family including letters from Lawrence and Laura Alma Tadema, Francis Hueffer, Mathilde Blind, Mary Robinson (Lady Dormesteter), Norman MacColl, and others, 19 pieces in all, with 4 additional partial letters, and 2 autograph envelopes in the hand of A.C. Swinburne, various sizes, mostly 1870s-1890s, condition varies, some envelopes present.

An interesting collection of Rossetti family correspondence, including letters to Lucy and William Rossetti, and Dante Gabriel Rossetti, from their circle, on various subjects including the paintings of D.G. Rossetti, the death of Oliver Madox Brown, and more quotidian matters, many annotated by William Michael Rossetti. The full list of correspondents: Francis Hueffer, Lawrence Alma Tadema (2), Laura Alma Tadema (2), Algernon Charles Swinburne (2 envelopes), Mathilde Blind (2), Theodore Watts[-Dunton] (2), Richard Garnett (partial), Mary Robinson, now Mme Darmesteter (2), Edward Darmesteter (partial), Norman MacColl (asking Wm Rossetti for a Longfellow review, and then in another letter quickly excusing under "untoward circumstances" - the mortal illness of D.G. Rossetti), A.J. Hipkins (2), Frederick James Furnivall (2), Frederick J. Shields (1 + partial), William Bell Scott (partial), Frederick G. Stephens to Wm Rossetti on "Sketch for Dante's Dream" appearing at Christies, plus one more.

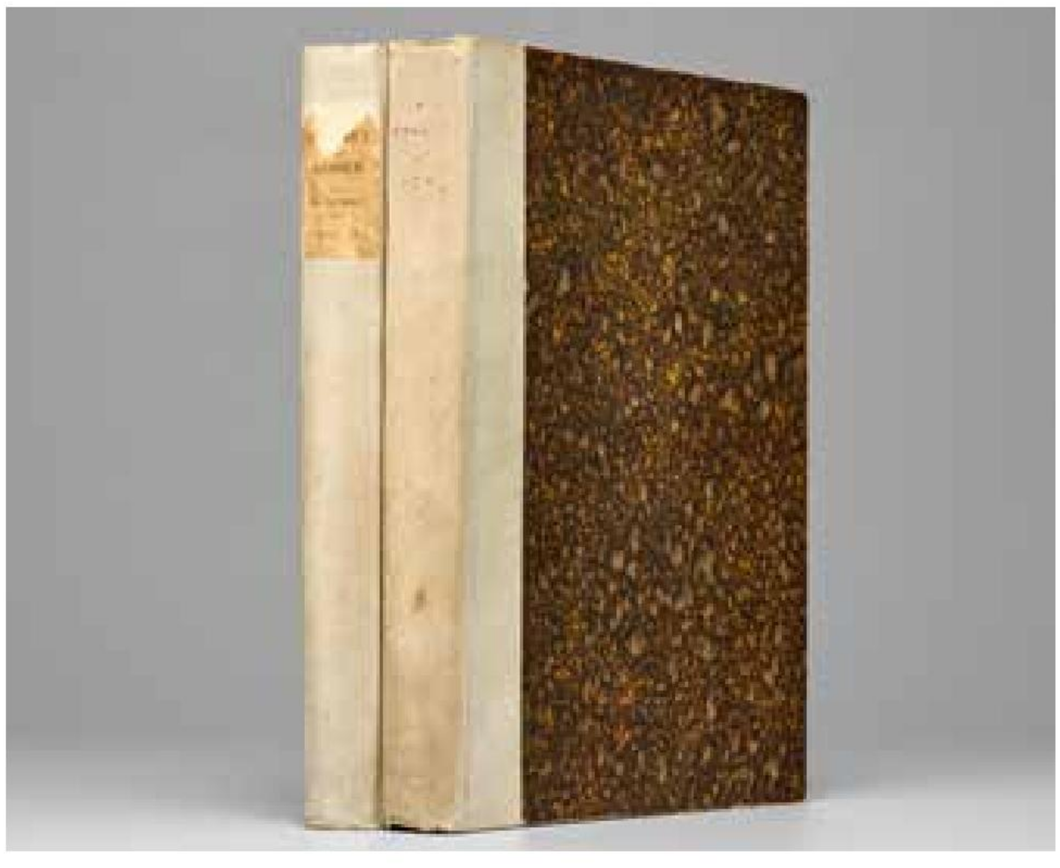
$800 - 1,200

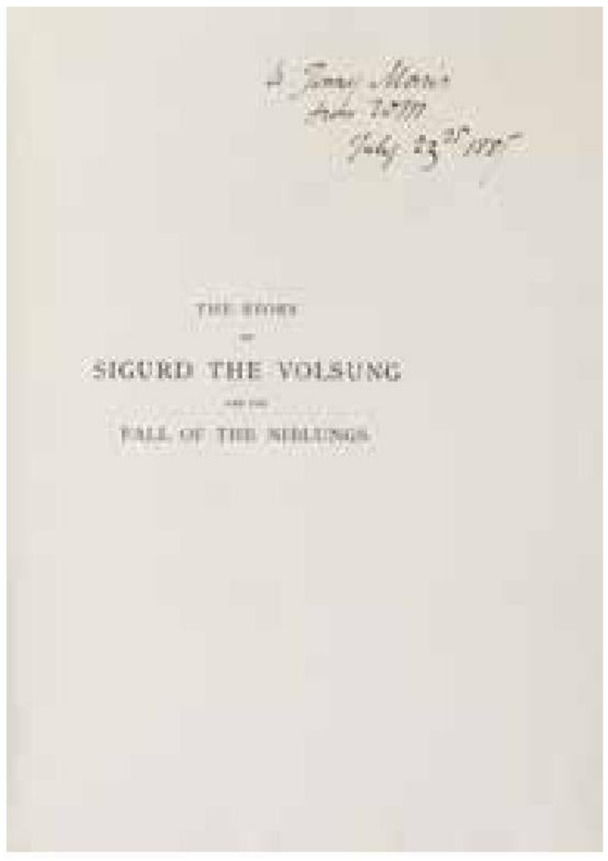
(Partial lot)

74
DOUBLE PRESENTATION, FROM WILLIAM MORRIS TO HIS DAUGHTERS TO A FRIEND.
MORRIS, WILLIAM. 1834-1896. *The Odyssey of Homer, done into English Verse.* London: Reeves & Turner, 1887.
2 volumes. 8vo (245 x 180 mm). Publisher's quarter parchment and marbled boards, paper spine label on volume II (lacking on volume I). Somewhat bumped and slightly soiled, browning to endpapers, joints a bit tender.

DOUBLE PRESENTATION COPY, inscribed by the author on the half title to his daughter: "*To Jenny Morris from William Morris, May 17th, 1887*." Including an Autograph Letter Signed from May Morris, loosely inserted in front of volume I, 2 pp, on 12mo note paper, Gloucestershire, October 21, 1935, presenting the volumes to a Mr. Salter: "*I am sending you a few of my sister's books inscribed by my father. I feel certain you would like to have them in their memory .... I shall always remember how you came down to Kelmscott that day of the funeral. It was an act of friendship to her that touched me very much. Believe me, your always sincerely, May Morris.*" First edition.

$2,000 - 3,000





75
WILLIAM MORRIS PRESENTATION TO HIS DAUGHTER.
MORRIS, WILLIAM. 1834-1896. *The Story of Sigurd the Volsung and the Fall of the Niblungs.* London: Reeves and Turner, 1887.
8vo (244 x 190 mm). Large paper copy. Publisher's half parchment and marbled boards, paper spine label, uncut. Light soiling, wear to spine label, browning to endpapers.

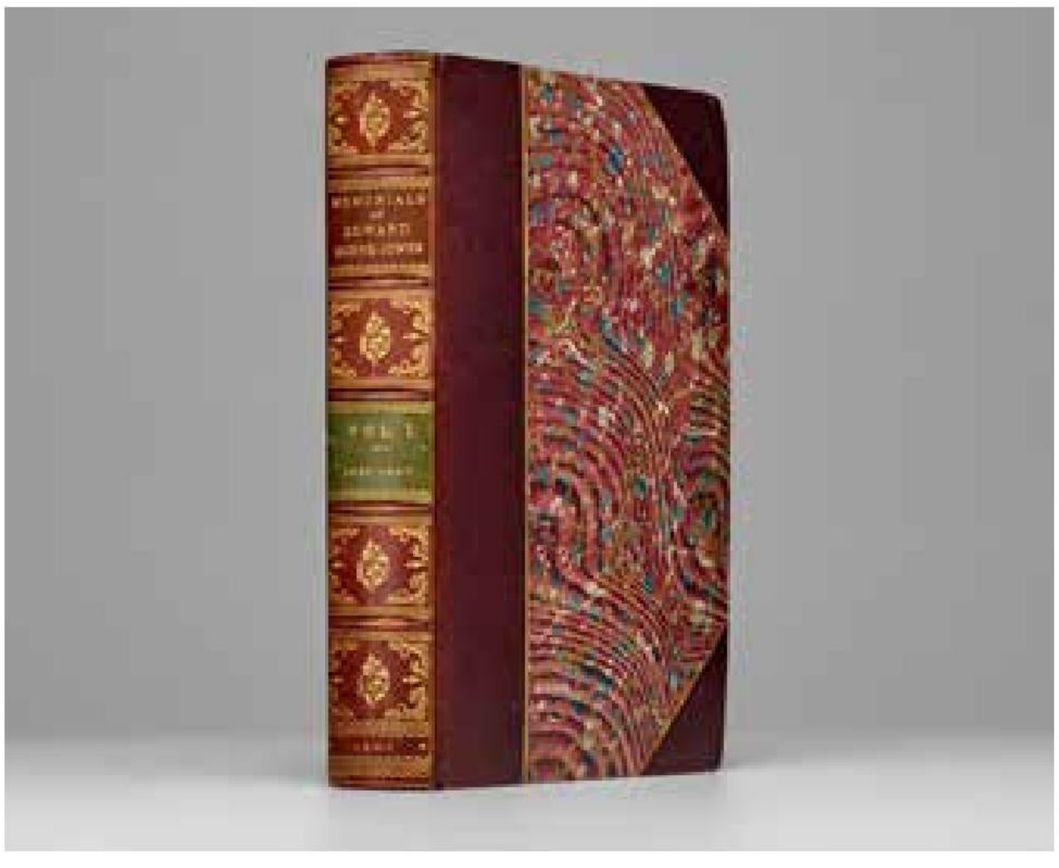
PRESENTATION COPY, one of only 50 large paper copies, inscribed on the half title: "*To Jenny Morris, from WM, July 23rd, 1887.*" Jenny Morris (1861-1935) was the oldest daughter of William Morris. Fourth edition.

$800 - 1,200

76 ¤
WILDE, OSCAR. 1854-1900.
The Ballad of Reading Gaol. London: Leonard Smithers, 1898.
8vo. Publisher's white linen-backed cinnamon cloth, spine lettered in gilt. Somewhat soiled, spine slightly cocked, a few fingermarks.

FIRST EDITION, LIMITED ISSUE one of 800 copies of a total edition of 830. Wilde wrote the poem after his release from prison, in exile in France. Mason 371.

$600 - 800



77 ¤
BURNE-JONES, GEORGIANA. 1840-1920.
Memorials of Edward Burne-Jones, Vol I, 1833-1867. New York: The Macmillan Company, 1904.
4to. Tipped-in letter from the author at front, 21 full-page illustrations. Contemporary half morocco and marbled boards, spines elaborately gilt with 5 raised bands. Slightly rubbed, scattered light spotting.
Provenance: Anna Lea Merritt (American painter, 1844-1930, letter).

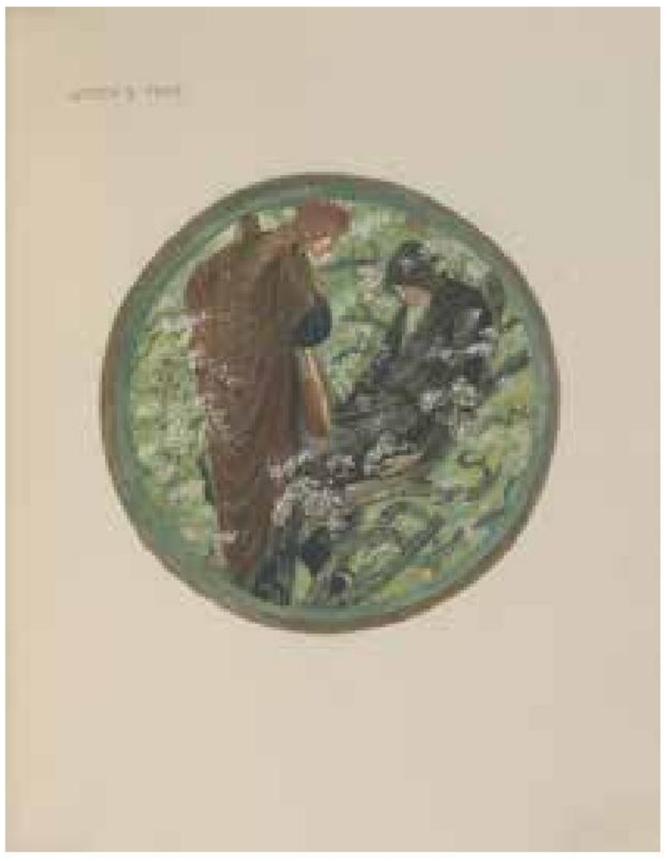
ASSOCIATION COPY, with tipped-in Autograph Letter Signed ("G. Burne-Jones") to Mrs. [Anna Lea] Merritt, 1 p, June 2, 1905. In the letter, she thanks Mrs. Merritt for her sympathetic words, and says: "*You would recognize that it was to your husband Sir Edward owed the revelation of the Giorgione "Europa" spoken of in the book.*"
Volume 1 (of 2) only.

$400 - 600

78
BURNE-JONES, EDWARD. 1833-1898.
The Flower Book. Reproductions of Thirty-Eight Watercolour Designs by Edward Burne-Jones. London: Henry Piazza et Cie, for the Fine Art Society, 1905.
4to. 38 colored plates by Edward Burne-Jones, text and captions in red and green. Contemporary dark green morocco ruled and titled in gilt, spine gilt in 6 compartments with brown morocco overlays, top edge gilt. Covers bowed from improper storage, light wear and bumping to corners and edges, some minor browning to page edges.

LIMITED EDITION, number 166 of 300 copies. Produced by Piazza, the esteemed publisher of the famed "L'Estampe Moderne." Burne-Jones' memorable images for this book were painted at a seaside home in Rottingdean, Sussex which had wonderful and expansive gardens. Based on Arthurian legends and folklore, the illustrations form a kind of double-entendre, with the plant name forming the inspiration for the artwork. The color process for the book was innovative and highly effective, involving a process similar to collotype, but appearing similar to pochoir.

$3,000 - 5,000



79
ASHENDENE THUCYDIDES.
THUCYDIDES. c.460-395 BC. *The History of the Peloponnesian War.* Chelsea: Ashendene Press, 1930.
Folio (410 x 280 mm). Ptolemy type, printed in red and black, 3-line initials by Graily Hewitt beginning each chapter, marginal summaries printed in red Blado Italic type. Original white pigskin by W.H. Smith & Son, stamped to turn-in. Light soiling.

FINE COPY OF THE ASHENDENE PRESS THUCYDIDES IN ORIGINAL PIGSKIN, limited to 260 copies on paper (there were 20 on vellum). The notice to subscribers advertising the Ashendene *Thucydides* foreshadowed the closing of the press, noting: "It is more than probable that these two books [with Daphnis et Chloe] will be the last to be issued from the Ashendene Press, with the possible exception of a Bibliography of the Press, containing a number of specimen pages...." Hornby 37.

$3,000 - 5,000

80 ¤
ASHENDENE PRESS.
[LONGUS.] *Les amours pastorales de Daphnis et Chloe.* London: Ashendene Press, 1933.
Small 4to. Printed in red and black with initials and paragraph marks in blue, wood-engraved illustrations by Gwendolen Raverat (some full-page). Publisher's vellum-backed turquoise boards, gilt design on upper cover, edges uncut, patterned paper-covered slipcase. Light shelfwear, slipcase scuffed at corners.

LIMITED EDITION one of 290 copies on paper, from a total edition of 310. Hornby 39.

$600 - 800

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   (d) For Arms and Militaria auctions: a flat 17.5% OF THE HAMMER PRICE.

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   We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

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3. You represent and warrant that:
   (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents;
   (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions");
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   (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

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4. On the fall of the auctioneer's hammer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), the highest bidder accepted for the lot shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

   Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

   We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

   Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US $25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US $25,000, payment may also be made in or by the following methods:
   (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US $5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
   (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
   (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

(a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
(b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
(c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
(d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

   We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ¤ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US $5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

    Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection.

    By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www. bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

15. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

Conditions of Sale - continued

SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.

b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.

c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.

d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.

b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloguing of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.

c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.

c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.

d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.

e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: https://www.atf.gov/file/128116/download and https://www.atf.gov/file/2026/download. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

(i) The arbitration shall occur within 60 days following the selection of the arbitrator;
(ii) The arbitration shall be conducted in New York, New York; and
(iii) Discovery and the procedure for the arbitration shall be as follows:

A. All arbitration proceedings shall be confidential;
B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
E. The award shall be made in writing no more than 30 days following the end of the proceeding.

Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

¤ **No Reserve**
Unless indicated by the ¤ symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

▲ **Bonhams' Ownership Interest in Property Offered at Auction**
The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

Conditions of Sale - continued

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

∏ **Bidding by Interested Parties**
We will mark the lost with the ∏ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

○ **Guaranteed Property/Third Party Irrevocable Bid**
The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

Ω **Import Duty**
The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

Y **Restricted Materials**
A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

◎ **Lot Shown with a Display-Only Part**
A lot with the ◎ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

W **Oversized Lot**
The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.
Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

P **Premium ("Purple Paddle") Lot Subject to Restricted Bidding**
Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

Buyer's Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

Reserve

Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams' online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www. bonhams.com/us for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US $10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000….....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/40/60/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/400/600/800s

$5,000-10,000.....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/4,000/6,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

The auctioneer (or, for online-only sales, Bonhams' online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.

Buyer's Guide - continued

Currency Converter
Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium
A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment
Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax
Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

COLLECTION OF PURCHASES
Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at invoices.us@bonhams.com.

- **For property form BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at https://skinner.appointlet.com/, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges
Storage charges of US $5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Shipping & Removal
Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

Offsite Sold Property Storage
All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer ……..$75
Daily storage …..$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

SMALL OBJECTS
Transfer……....$37.50
Daily storage……$5
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

A. NEW YORK Sales (and New York Online Sales).
Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays. Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- W lots (and additional purchases) from sales occurring on *Thursdays, Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd.
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door to Door Services
6280 Peachtree St.
Commerce, CA, 90040

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

Payment
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and- conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS
All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

Collection
Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordan's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines
Baker's Best
150 Gould Street
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

Local Delivery
As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordan's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

Shipping
Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title:	The Complete Kelmscott Press Collection of Joseph Mark Van Horn	Sale date:	December 17 2024
Sale no.	31214	Sale venue:	New York

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

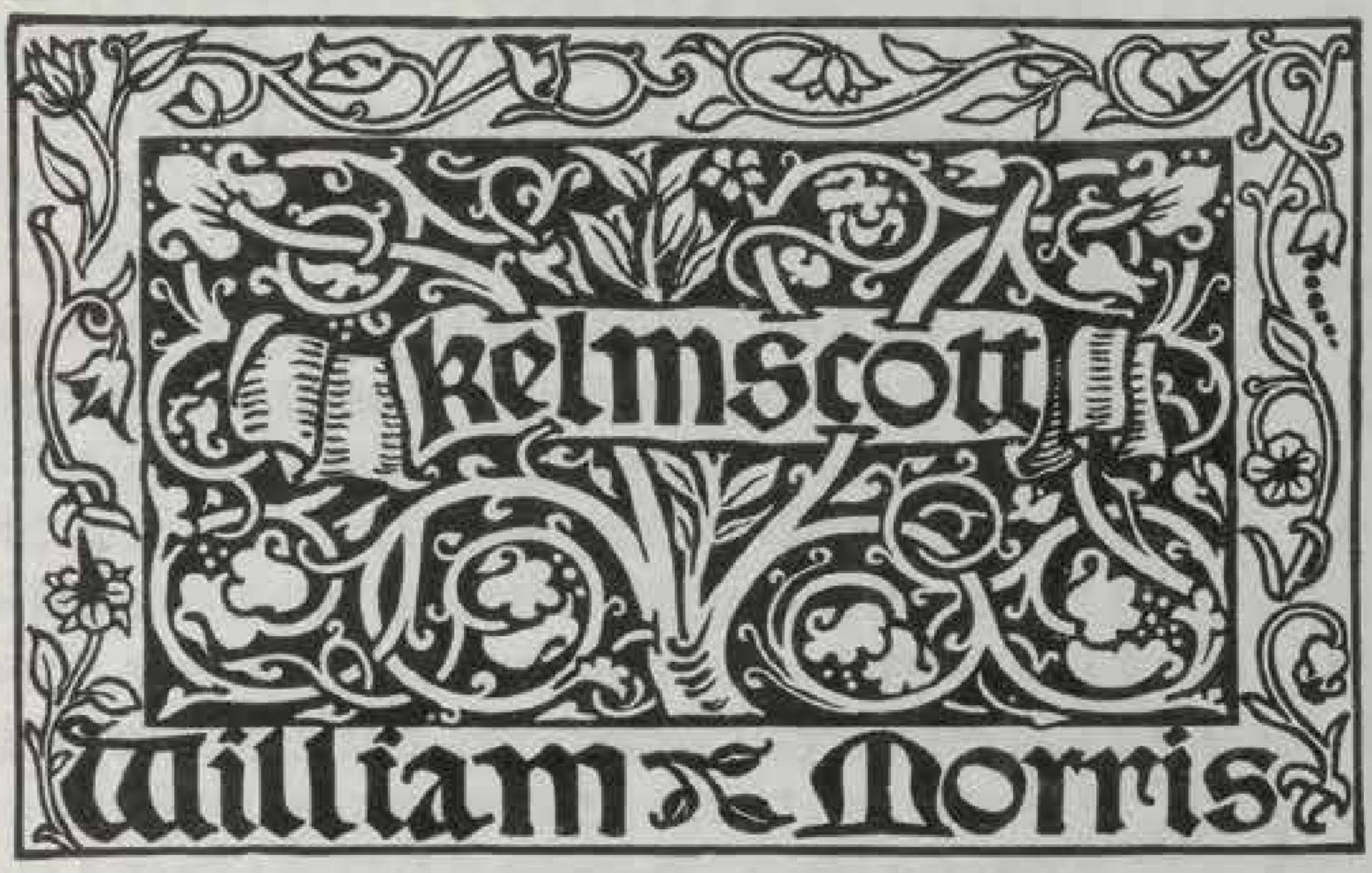
* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

BALLADS AND NARRATIVE POEMS BY DANTE GABRIEL ROSSETTI

not see how these can be better spent than in making life cheerful & honourable for others and for ourselves; and the gain of good life to the country at large that would result from men seriously setting about the bettering of the decency of our big towns would be priceless, even if nothing specially good befell the arts in consequence: I do not know that it would; but I should begin to think matters hopeful if men turned their attention to such things, and I repeat that, unless they do so, we can scarcely even begin with any hope our endeavours for the bettering of the Arts. (From the lecture called The Lesser Arts, in Hopes and Fears for Art, by William Morris, pages 22 and 33.)



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